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SATURDAY, DECEMBER 19, 1931.

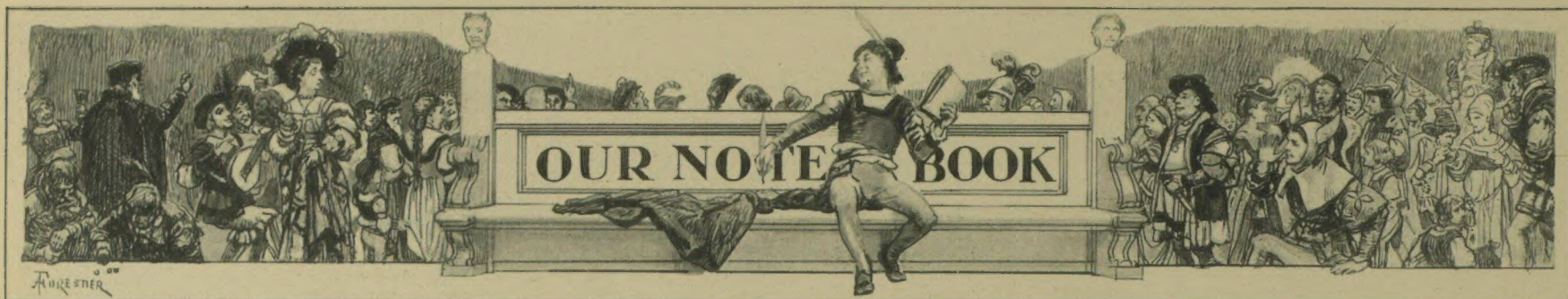


THE "ZOO" CHIMPANZEES' WINTER TEA-PARTIES IN THE CENTRAL PAVILION RESTAURANT: BOBO, PEGGY, AND IVY ENJOY "THREE-O'CLOCK" INDOORS, INSTEAD OF ON THE FELLOWS' LAWN.

The chimpanzees' tea-party on the Fellows' Lawn in the Zoological Gardens, at Regent's Park, has long been a familiar sight of the summer. Now the "Zoo" has introduced an innovation: the three young chimpanzees, Bobo, Peggy, and Ivy, take afternoon tea daily at 3 o'clock in the central tea pavilion, in the main Garden, and will do so throughout the winter. The older male chimpanzee—star of several seasons and an able assistant to the keeper in packing

up cups and replacing chairs—is not likely to be a guest at the party, as he is big and muscular and a little inclined to be unruly if excited. It may be added, as the "Times" pointed out the other day, that "it is of psychological interest that almost any young chimpanzee learns table manners in a few days, partly by imitation of his or her fellows, and partly by seeming to try to understand what the keeper wishes done. There are individual differences in quickness."

PHOTOGRAPH SPECIALLY TAKEN FOR "THE ILLUSTRATED LONDON NEWS."



By G. K. CHESTERTON.

THE recent industrial epoch was one in which men frequently remarked to each other, with great profundity, that nothing succeeds like Success. This sample of their conversation will show that it tended to tautology and was slightly monotonous. Nothing was more frequently and patiently made clear, by the speakers and writers of the commercial and industrial epoch, than the fact that the successful man can commonly be distinguished by some unmistakable indication that he has succeeded; while the failure (on the other hand) will be found not unfrequently to have failed. But, whatever we may think of the boldness and brilliancy of the paradox that nothing succeeds like Success, I will make bold to emphasise another and more neglected truth: that nothing fails like Success. I mean that nothing can fail so completely, hopelessly, and finally as that which is solely based on Success. All other ideals can continue to fight even when they have begun to fail. The democrat can be democratic when he is defeated; the loyalist can be loyal when he is defeated; but the successful man cannot be successful when he is defeated. To show that this is a general truth, to be applied fairly all round, I will note that, while it has cast its shadow over all modern countries, it has especially and arrestingly struck in turn, and in three different ways, those that were the three different countries that were counted the most practical countries: Germany and America and England.

Thus, about the year 1870, the old Prussian drill-sergeant, the militarist with spectacles and a spike on his helmet, roughly addressed the other and more genial Germans, as well as the more Western and Southern races, as follows: "I know you think me harsh and inhuman, perhaps priggish and peevish, frozen and unfriendly and the rest; but you will be wise to obey me and let me protect you. I am, it may be well to explain, a Man of Iron; I am undefeated; I am undefeatable; I may arouse envy and hatred by my conquests, but I shall always conquer." I need not explain the sequel. Suffice it to say that he did not always conquer. And, in spite of Mr. Hitler, I do not think he will ever again really succeed in persuading his neighbours that he must always conquer. His more genial neighbours, including many Germans, will say to him in effect: "You are no longer undefeated; you are no longer undefeatable; you are no longer the man who always conquers. But we willingly agree that you are still quite as peevish, quite as priggish, quite as inhuman and unfriendly as before." And that sort of militarist has really nothing to say; he had nothing to boast of but success; he never did, in fact, boast of anything except success. He never knew any tune except "See the Conquering Hero."

In another way, in what I do not think it partiality to call a more pleasant and generous way, the same weakness afflicted my own country. The way it took the English was this. They went about boasting that they were not logical, or (in other words) that they were not reasonable. They said they did not need to be logical, because they were so splendidly and superhumanly practical that anything they chose to touch turned out all right in practice. They used to say, "Our Constitution is a chaos; but see how well it Works; how wonderfully it Works. We haven't got any of your confounded theories; we are

practical men; and we get richer and richer every day." The only question is, what is to happen to a practical man when he gets poorer and poorer every day? What is to happen when it is no longer so obvious that the working compromise works; when everything seems to indicate that there is something very wrong with the works? With a gentler voice, as addressing a more genial muddler, the critic will say: "I fear you are no longer that

America, the third example, is in this matter merely the largest, most vigorous, and most wealthy expression of the general modern process of Capitalism and Industrialism. But few Americans will deny that their countrymen, especially in the past, have in fact appealed to facts; that they have answered many criticisms, based on taste or tradition, with an appeal to actual achievement. The fact that America did grow rich and secure, what one may call abnormally rich and almost abnormally secure, was made the answer and the consolation when other cultures accused it of a failure in culture. As the English answered with the formula "We are not a logical nation," so the Americans especially answered with the formula "We are a young nation." But the sense of it was that, if there were crudities, they were the crudities of vigour, of virility, and above all of growth. America had a future. In a sense, America was a future. Because of that, she was content with many rude or repulsive features of the present. But the whole argument turned on the conception that the civilisation, like a growing thing, would go from strength to strength. In this case also there was no provision made for a sudden weakness. Nobody had ever thought what would be the posture, what the pride, what the dignity of an impoverished America. Its citizens have grown so used to excusing themselves as a successful people that they have never learned how to defend themselves as a defeated people. So that upon all these three great nations of the modern world, who have succeeded in what was until recently the modern movement, there has come the same problem: How does the successful man behave when he is not so successful?

In all such cases, the first answer is that there is no failure like the failure of success. A thing that is only ornamental may linger, if only as an old-fashioned ornament. But the other thing, that is only used because it is useful, will not be used when it is useless. A man may carry a favourite walking-stick all his life, from the time when as a boy he twirls it like a swagger-stick to the time when as an old cripple he leans on it like a crutch. But a man who only takes out an ugly umbrella because it will keep off the rain will not carry it when it cannot keep off the rain. Fortunately, however, all such cases are more subtle; and nations can survive success as well as failure. In spite of everything, men do ornament umbrellas; nay, in spite of everything, men can even love umbrellas. And fortunately, by the mercy of heaven, there is really no such thing as a merely useful object, and there is really no such thing as a merely practical people. All these great nations have things within them and behind them that have always been much greater than success. It may be that the practical problems, now presented to the practical peoples, may turn them again into something that is much better than being practical. The humour and the humane temper of the English; the original village virtues of the real republicans of America; the music and the folk-lore of the old forests of Germany, may emerge again as they never emerged during the brief and brittle illusion of a merely vulgar prosperity. It is in the true course of history that it should be so. For never before in history were men so stupid as to worship success. They worshipped their gods and fought for them with their armies, and hoped that the armies would succeed. But, in defeat or victory, it was to the gods that they returned.

A SONG BELIEVED TO HAVE BEEN WRITTEN BY KING CHARLES II.: A PAGE OF WORDS AND MUSIC FOR "I PASS ALL MY HOURS IN A SHADY OLD GROVE"; THE LATTER BY PELHAM HUMPHREY.

The theatre correspondent of the "News-Chronicle" noted the other day that Mr. Leslie Bridgwater, the musical director of the Globe Theatre, had found in a book-shop in the Charing Cross Road a volume of "Choice Ayres, Songs and Dialogues," published in 1675. In this are the words and music of "I pass all my hours in a shady old grove"—words attributed to King Charles II.; music by Pelham Humphrey. As both King and composer are characters in "And So to Bed," at the Globe, the song is now being sung by "Mrs. Knight" in that play. To this we may add that Pelham Humphrey (or Humphrey: his surname occurs in various forms) was born in 1647. He is known to have written for his patron, King Charles, two birthday odes and a New Year's ode; and a song, "The Phoenix," with words by Charles II. and music by Humphrey, was printed in London in 1705; that is to say, thirty-one years after the composer's death. The words of Humphrey's "I pass all my hours in a shady old grove" are attributed to King Charles by Hawkins, in the Appendix to his "History of Music."

Photograph specially taken for "The Illustrated London News."

superhumanly practical man who has only to touch anything to make it pay in practice. But it must be a great consolation to you that you have kept your other ideals, and are still illogical and unreasonable in theory."

THE FIRST PRESIDENT OF REPUBLICAN SPAIN : INSTALLATION SCENES IN MADRID.

THE installation of the first President of the Spanish Republic, Señor Don Niceto Alcalá Zamora, took place in Madrid on December 11, before the members of the Cortes and the Diplomatic Corps. The President declared: "I solemnly promise on my honour in the presence of the Cortes Constituyentes, the organ of national sovereignty, faithfully to serve the Republic, to keep the laws and see that they are observed, and dedicate my activity as Chief of State to the service of justice and of Spain." The Speaker of the Cortes (Señor Besteiro) then said solemnly: "If you do this, the nation will reward you; if you do not, you will be held responsible." The President was then invested with the gold and enamel collar of the Order of Isabella the Catholic, which was placed round his neck by Señor Lerroux, Minister for Foreign Affairs. President Zamora, accompanied by the Speaker, then drove in procession to the Royal Palace, in an open coach drawn by four bays formerly belonging to King Alfonso. On the main balcony of the palace, the traditional saluting-base of former Spanish Kings, the President and the Cabinet then stood for two hours watching a march-past of troops.



THE ROYAL PALACE AT MADRID RECEIVES THE FIRST PRESIDENT OF THE SPANISH REPUBLIC: A GREAT CROWD GATHERED AT THE ENTRANCE TO WELCOME THE ARRIVAL OF PRESIDENT ZAMORA, IN PROCESSION, AFTER HIS INSTALLATION AT THE CORTES.



SPAIN'S FIRST CONSTITUTIONAL PRESIDENT: SEÑOR ZAMORA (WEARING THE COLLAR OF THE ORDER OF ISABELLA) LEAVING THE CHAMBER, AFTER HIS INSTALLATION, WITH THE SPEAKER, SEÑOR BESTEIRO, WHO ADMINISTERED THE OATH.



THE PRESIDENT OF THE SPANISH REPUBLIC AS HUSBAND AND FATHER: SEÑOR ZAMORA AND HIS WIFE WITH THEIR FAMILY—THREE SONS AND THREE DAUGHTERS—A GROUP TAKEN AT HIS HOME.



"I SOLEMNLY PROMISE ON MY HONOUR IN THE PRESENCE OF THE CORTES CONSTITUYENTES . . . FAITHFULLY TO SERVE THE REPUBLIC": PRESIDENT ZAMORA (STANDING IN THE CENTRE OF THE DAIS ON THE RIGHT) TAKING THE OATH ADMINISTERED BY THE SPEAKER OF THE CORTES, SEÑOR BESTEIRO (SEATED AT THE TABLE)—THE SCENE DURING THE CEREMONY OF INSTALLATION IN THE CHAMBER.

SOME REFLECTIONS ON CHINA AND JAPAN.

By **SIGNOR GUGLIELMO FERRERO,**

The distinguished Italian Philosophical Historian; Author of "The Greatness and Decline of Rome," "Ruins of the Ancient Civilisations," etc.

We continue here our series of occasional articles by Signor Ferrero, dealing with world politics as that famous modern historian sees them and interprets them. The views set forth in the series are personal and not necessarily editorial.

THE opinion of Europe and America is divided upon the question of the events which are taking place in the Far East. There is, so to speak, an opinion of the extreme Right and an opinion of the extreme Left. The opinion of the Right justifies Japan in her intervention in Manchuria up to a certain point and with certain reservations; the opinion of the Left upholds China in her protestations. In the eyes of her friends, Japan is justified in intervening by the civil war which is ravaging China. Japan is a well-ordered State; China has been in a condition of revolution for the last twenty years. An ordered State cannot live by the side of one in a state of anarchy for an indefinite time or respect her as her equal; sooner or later she is obliged to mobilise her forces against disorder. That is her right and even her duty. And that is what Japan has done, according to the way in which her friends regard the matter.

These justifications can be supported by history. In all centuries revolutions which have lasted for too long a time have ended by provoking wars. The States whose boundaries march with the countries which are in a state of revolution are obliged at a certain moment to intervene against the contagion of disorder, or to defend their interests, of which order is the guarantee. That intervention is always provoked at a given moment by an incident of a certain gravity, and at the outset only proposes to regulate that incident. But complications always supervene; intervention provokes reaction; the reactions from the first intervention provoke new and larger interventions. In this way, a modest intervention with a limited aim often ends by developing into a great war whose outcome is doubtful. One can find as many examples as one wishes of wars provoked by revolutions in all countries and in all continents. History once more repeats itself in the Far East, say the friends of Japan. There is nothing new or original in Japan's policy; it has been seen before, and how often!

What do China's advocates reply? They answer that if the present quarrel of the two Yellow Empires is the repetition of an old story, there is a novelty in it this time; Japan has signed the Kellogg-Briand pact which puts war outside the law, and has accepted membership of the League of Nations. If Japan wanted to keep the right of taming the Chinese anarchy *manu militari*, why did she give her adhesion to the Pact of Paris and accept a permanent seat on the League of Nations Council at Geneva? The thesis of the Japanese Government, that Japan is not making a war in China, and that consequently neither the Pact of Paris nor the Covenant has been violated, cannot be admitted. The two texts are too clear in their simplicity: to admit Japan's interpretation of them would be to plunge the whole world into the most appalling confusion which has ever been seen; it would mean that we should no longer know what is War and what is Peace. . . . The world's order would no longer have any basis.

There are the two theses. It is easy to discover what is hidden under them; it is the contradiction between military and political traditions as old as the world itself, and certain necessities so new that the world is hardly conscious of them, yet so strong that the life of to-day depends upon them. That is the immense tragedy of our time. Let us examine the points, in connection with the events which—at once so obscure and so clear, so complicated and so simple—are devastating the Far East.

Why did the revolution break out in China in 1911 and spread for twenty years like a fire? The Chinese

Revolution was a violent reaction against the humiliations and oppressions which first the Great European Powers, and afterwards Japan, imposed on the Chinese Empire from the second half of the nineteenth century onwards. The Chinese Empire as she was towards 1850 was a very great State. One has only to read that classical book, "The Chinese City," written by M. Simon, who lived for a long time in China as French Consul during the second half of the last century. Organised on different principles from those which ruled the States of Europe and America, the

her conflicts with the great European States and to sign treaties which, especially during the second half of the nineteenth century, were both onerous and humiliating. The period of great riches and great power began for Europe after 1850; and China soon learnt it to her cost. Towards the end of the nineteenth century Japan joined the Great European Powers in making China feel that her venerable civilisation did not shelter her from the artillery invented by the West. China yielded again and again, and at last she revolted. She overthrew the Government which did not know how to defend her, and for the last twenty years she has sought in her turn to develop an internal force which will be able to resist that which has oppressed and humiliated her.

That is the deep meaning of the Chinese Revolution, and that is the reason why Japan's enterprise may be a less simple one than her friends imagine. In reality, China has returned to that method of passive strength which Europe and Japan had so often employed against China, and against which China revolted twenty years ago. But before the revolution it was a question of applying the method of force merely upon an impressionable Court ill-defended by its armies and by the geographical situation of the capital from which it governed.

Once the few hundred people composing the Court had been terrorised, everything was accomplished; the Court signed the Treaty and published decrees which imposed on its subjects the duties and sacrifices demanded by the Powers. As the Imperial Government was still obeyed, at least, to a certain extent, the question was solved, just as much as it could have been by war. To-day it is a question of applying the method of force to an immense population in a state of revolution, a population whose Governments are incapable of imposing anything whatsoever upon it. It is a much more difficult undertaking. If Japan is not capable of accomplishing it, she might run the risk of being engulfed, with all her fortune and power, in the Chinese abyss. Such things have been seen before. It is probable that the statesmen who direct Japan hope to be able to circumscribe and limit their task, for example, to Manchuria. It would perhaps be useful for them to read or re-read a good history of the French Revolution. About 1791 or 1792 the great European monarchies had also said to themselves that the moment had come to settle all their old accounts with France and to add to that settlement a few little supplementary profits. . . .

War is always a game of chance. But among all wars those which are waged against countries in revolution are the most hazardous. A struggle between two States governed by regular Governments can be limited more easily than a war against an amorphous one where there is no authority capable of taking the responsibility of decisive deliberations. It has nearly always been very easy to conquer the armies or to invade the territory of a country in a state of revolution; it has always been very difficult to conclude a definite peace with them. The great weakness of China has always been insisted on, but just there may lie the greatest danger for Japan.

I sometimes ask myself if the Far East is not punishing us Europeans now, with a rather unexpected *renaissance* of mysticism, for the force which was among one of the greatest errors of the West during the nineteenth century. There are sometimes expiations of that kind in history. Without

doubt, force is a powerful means of acting upon the minds of individual men and the masses. One can get a great deal out of men by menaces or blows. There are, however, limits to the action of force; limits which are nowhere clearly laid down. Nothing is more dangerous

(Continued on page 1022.)



THE MILITARY MOVES IN MANCHURIA: A JAPANESE GENERAL AND STAFF OFFICERS INSPECTING THE LINE NEAR TSITSIHAR.

Chinese Empire had found original and happy solutions to many of the problems which had troubled the West for centuries. But it did not possess a military power comparable to those of the European States. The perfection



THE MILITARY MOVES IN MANCHURIA: GENERAL MA CHANG-SHAN (X), COMMANDER-IN-CHIEF OF THE HEILUNGKIANG FORCES OPPOSED TO THE JAPANESE, WHO ALSO NUMBERS A RIVAL CHINESE GENERAL, CHANG HAI-FENG, AMONG HIS ENEMIES.

General Ma Chang-shan, Governor of the Province of Heilungkiang, the capital of which is Tsitsihar, is leader of part of the Chinese forces opposing the Japanese in Manchuria. During the November fighting on the Nonni River his operations were complicated by the fact that he was threatened not only by the Japanese, but by a rival Chinese general, Chang Hai-feng, who proclaimed the autonomy of Heilungkiang recently. General Ma Chang-shan is here seen at Tsitsihar; with Major Lovat Fraser at his left hand.

of social institutions and that of military power are not always bound one to the other: sometimes you find them united; sometimes not. In the nineteenth century China was a great State, but feeble from a military point of view. That was why she was continually forced to give way in

FIGHTING IN MANCHURIA: A QUARREL SUBMITTED TO A LEAGUE OF NATIONS INQUIRY.



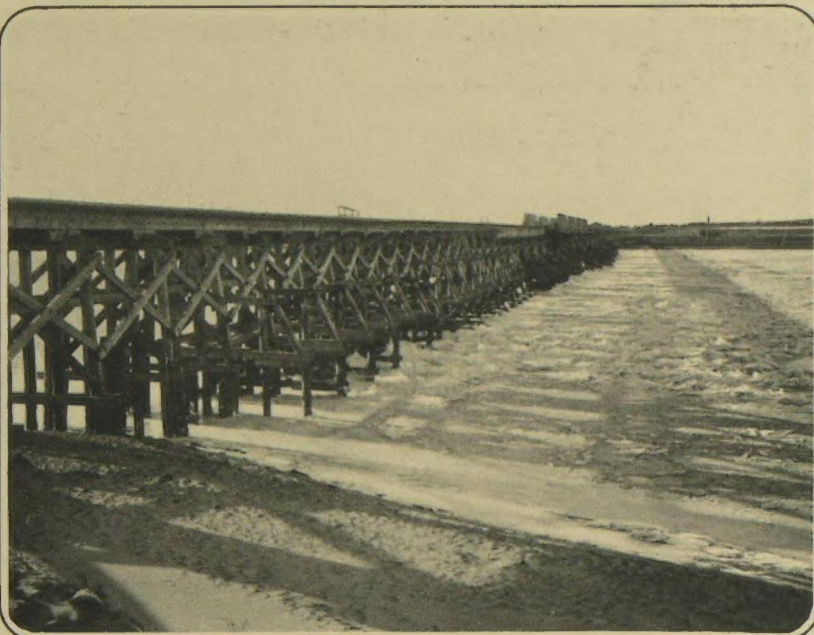
CHINESE PREPARATIONS FOR A CLASH WITH THE JAPANESE IN MANCHURIA:
TRENCHES DUG IN READINESS BY CHINESE TROOPS NEAR TSITSIHAR.



THE JAPANESE OCCUPATION OF TSITSIHAR, CAPITAL OF THE MANCHURIAN PROVINCE
OF HEILUNGKIANG: JAPANESE CAVALRY ADVANCING TO ENTER THE TOWN.



"GOING OVER THE TOP" WITH THEIR COLOURS CARRIED IN FRONT OF THEM:
STEEL-HELMETED JAPANESE INFANTRY LEAVING TRENCHES FOR AN ATTACK.



THE SCENE OF AN AFFRAY THAT LED TO MUCH FIGHTING ON A CONSIDERABLE SCALE:
THE BRIDGE OVER THE NONNI RIVER AFTER ITS REPAIR BY THE JAPANESE.



A JAPANESE ARMoured TRAIN IN ACTION NEAR TSITSIHAR: A GUN ON THE ROOF,
WITH ITS CREW CLAD IN SHEEPSKINS FOR A COLD-WEATHER CAMPAIGN.



A JAPANESE SOLDIER STANDING BY A WOUNDED COMRADE AND
BECKONING THE RED CROSS TO HIS ASSISTANCE: A CASUALTY.



CHINESE SOLDIERS BESIDE THEIR TRENCH SHELTERS: A TYPICAL SCENE ON THE NONNI FRONT
DURING THE RECENT FIGHTING WITH THE JAPANESE IN NORTHERN MANCHURIA.

We illustrate here some further incidents of the fighting in Manchuria between the Japanese and Chinese, in sequel to the photographs already given, with notes on the course of events, in our two previous issues. The trouble on the Nonni River, it may be recalled, began early last month. On November 3 the Japanese reported that some of their men, while repairing a bridge which the Chinese had blown up, were fired on by troops of General Ma Chang-shan's army. The fighting that ensued gradually increased in scale until, as stated in a Tokyo message of November 18, a force of 3000 Japanese defeated a Chinese army of 26,000. The same evening, advance parties of Japanese entered Tsitsihar,

capital of the Heilungkiang Province, without opposition, and next day the main body of the Japanese forces occupied the city. On December 5 a Tokyo report gave the total Japanese casualties up to that date as 210 killed, including 12 officers, and 473 wounded. The forces on both sides were afterwards "marking time" pending the result of the League of Nations meeting in Paris. On December 10 the League's resolution on the Manchurian dispute was adopted unanimously, but both the Japanese and Chinese representatives made reservations. The resolution provides for a Commission of five to study the question on the spot, China and Japan each nominating an assessor.

BOOKS OF THE DAY.

HANDLING books by the dozen, week after week and year after year, a reviewer does not always become so engrossed as to part from them with reluctance. It happens sometimes, however, and it has happened to me in reading "GIFTS OF LIFE." A Retrospect. By Emil Ludwig (Putnam; 21s.). The original work—"Geschenke des Lebens"—was published in Germany on the author's fiftieth birthday, and has been translated by M. I. Robertson. Before noticing this latter fact, mentioned inconspicuously on the back of the title-page, I began to wonder whether Herr Ludwig's command of English is such that he wrote this version himself, and the doubt says much for the excellence of the translation. At this point I recall a pertinent reference which I made in course of perusal, and I give it here (slightly abridged) because it not only reveals the author's knowledge and opinion of foreign languages, but typifies his cosmopolitan spirit and the engaging quality of his style.

"I love the German language," he says. "Of all tongues it is to me the most beautiful, because we serve each other. . . . Italian, so richly vocalised, seems to wear a dark-blue velvet gown with a long train. Italian is always a princess and sometimes a great singer, proud, scarcely ever capricious. French I find more difficult to appreciate; I feel as if I did not trust its beauties, as if it were a brook gliding gaily, coolly, over polished pebbles. Precise it certainly is; it gave us Montesquieu's lucidity and Pascal's subtlety—and its menus have the most tempting names for food that there are in the world. English always seems to me like a comfortable, loose coat. When it is spoken by men, I see them standing with their hands in their pockets, their legs slightly apart, and when they sit down they will lie right back. I dislike the Oxford accent, which mistakenly thinks itself to be the best English, just as the Hanoverian accent does with us; and, if in private life it sounds well, I none the less prefer the business man's dry, laconic manner of speech." Here, obviously, speaks a man of wide culture and acute perceptions. How many Englishmen could discriminate between the accent of Hanover and that of Berlin?

I am tempted to quote further some wise words on friendship which occur on the next page, but in fact the same temptation arises wherever I open the book, and, as I cannot quote it all, I must restrain this impulse and refer the reader to the fountain-head. Having dabbled in the art of biography myself, as an amateur, I appreciate especially those chapters in which a master of the craft, who has hitherto made it a life work (albeit he now threatens to abandon it), expounds his own principles and methods. As a young man he developed the habit, amounting at one time to an obsession, of making up imaginary dialogues about all the people he saw. This might seem the budding of a novelist rather than a biographer, but then nowadays there is not so much difference between the two, and one must not forget the author's plays. While he has been a pioneer of dramatic biography, he confesses to a taste for fact, and for the systematic collation of masses of documentary evidence.

His own reminiscences resolve themselves largely into an account of the formative influences that moulded his character—home and parents (his father was a famous oculist), his marriage, his devotion to music (above all, Schubert's), his hero-worship of Goethe, his love of nature and animals, especially dogs, his work and travels as a correspondent, and his meetings and conversations with many eminent men, both German and foreign. In short, the book is a complete intellectual and personal self-revelation. Among its most charming characteristics is a capacity to poke sly fun at his own foibles, as in the prophetic extract from his son's diary fifty years hence.

British readers concerned with world politics, no doubt, will be most attracted to those sections of the book relating to the war and its effect on the author's mind—one of the most impartial to be found in Germany, where his republican candour has since detracted from his popularity in certain quarters. I gather that he does not regard himself altogether as a prophet in his own country. Herr Ludwig's post-war memories of England include talks on the origin of the war with Lord Oxford and Asquith, Mr. Lloyd George, Lord Haldane, Lord Reading, and Lord Grey. More noteworthy still, perhaps, is a detailed record of his interview, in Paris, with M. Poincaré. "I succeeded," writes Herr Ludwig, "in making him admit one of my main contentions: Austria was far more responsible for the war than Germany." Again, there were some interesting exchanges on the subject of reparations and the duty of paying debts.

"Do you think we will not, or cannot?" (he asked) "No one likes paying," said Poincaré. "It is not with the Germans only that I have had that experience. I know other nations who are not willing to pay—for instance, the French. For the last two years I have had to fight to get our debts to England paid, and the struggle made me ill, as it did Stresemann in Germany."

Among Herr Ludwig's literary portraits is a genial one of Mr. Bernard Shaw, and this brings me to a book in which Mr. Shaw, contrariwise, receives some hard knocks—namely, "ELLEN TERRY AND HER SECRET SELF." By Edward Gordon Craig. With eight illustrations (Sampson Low; 15s.). Mr. Craig resents the publication of his mother's private correspondence with Mr. Shaw ("Ellen Terry and Bernard Shaw," recently issued), and bitterly attacks Mr. Shaw both for consenting thereto and for the nature of his preface. I am not going to discuss the *pros* and *cons* of this quarrel, which seems to be, on one side at least, largely a family affair. The outside reader, however, can hardly help deriving from it a certain amount

by the idea of a dual personality—"little Nelly" on the one hand, and on the other "Ellen Terry, the famous actress." Mr. Craig carries this idea so far into the realm of fancy as to represent encounters and colloquies between the two halves of his mother's character. Despite his rôle as Nelly's advocate against the celebrity, he manages to reveal also much that is interesting about the latter, and about stage history in which she was concerned. At the end of the book, on the inside cover, is a pocket containing a separate booklet, described as "an annex." Before extracting it, I thought it might be a folding map of the surroundings of Ellen Terry's cottage, shown in her bookplate that forms the frontispiece. The "annex," however, turned out to be an explanation of the above-mentioned controversy, paradoxically entitled "A Plea for 'G. B. S.'" and dedicated to Henry Irving.

Ornithology is a subject on which I make no pretence to expert knowledge, but I can well imagine that the devotee will find immense interest and stimulation in "THE ART OF BIRD-WATCHING." A Practical Guide to Field Observation. By E. M. Nicholson. Author of "Birds in England," "How Birds Live," and "The Study of Birds." Illustrated by Photographs, Maps, and Diagrams (Witherby; 10s. 6d.). This is a new volume in the Sports and Pastimes Library, and the author, I note from incidental allusions, was a member of the Oxford University Expeditions to Greenland in 1928, and in 1929 to British Guiana, where remarkable researches were made in the lofty "roof" of the rain-forest, as illustrated in this number. It is not necessary, however, to go to British Guiana or Greenland to become a successful bird-watcher. As Mr. Nicholson abundantly shows, there is plenty of work in that line to be done nearer home.

His object here is to survey and define the scope of this really "gentle art," to explore its possibilities, correct misconceptions, and suggest lines of inquiry and means of recording and co-ordinating results. "Bird-watching," he says, "is either the most scientific of sports or the most sporting of sciences. . . . No one knows its rules. The purpose of this book is not plausibly to dispose of the mystery by inventing laws of no practical validity. It will all the same discuss how bird-watching is done, in the hope that from the discussion something constructive may emerge." The uninitiated might think it an easy job to watch birds. But there is more in it than watching a football match, and, to the enthusiast, thrills almost equal to those of

. . . some watcher of the skies
When a new planet swims into his ken.

As I perused Mr. Nicholson's pages, it was a revelation to me how many problems and mysteries are involved. "Compared with the more intricate studies of birds in the field," he writes, "the triumphs of Sherlock Holmes look utterly childish." Suggesting a few obvious tasks, he mentions the investigation of bird population, communities, territory, the bird-mind, breeding-habits, song, fertility, mortality and disease, diet, homing ability, height and speed of flight, and distribution. "The field," he adds, "is colossal." Mr. Nicholson names certain volumes useful to the bird-watcher. His standard is exacting, and these recommendations are enhanced by later remarks that "probably at least half of the bird books at present issued annually ought never to be published," and that "the satisfactory identification book for bird-watchers does not exist." Here, then, is one gap to be filled in the ornithologist's library.

From the same publishing house come several other attractive books concerned with outdoor pursuits. "THE ART OF BEAGLING." By Captain J. Otho Paget. Illustrated (Witherby; 10s. 6d.), a practical handbook on this sport and on kennel management, belongs to the Sports and Pastimes Library. For the rest, I can only note their titles—"HUNTING PIE"; or, The Whole Art (and Craft) of Fox-Hunting. By Frederick Watson. Illustrated by Paul Brown. "HORSE-BREEDING YESTERDAY AND TO-DAY." By Captain Alec S. Campbell. "MEMORIES OF A STAG-HARBORER." A Record of Twenty-eight years with the Devon and Somerset Stag-hounds, 1894 to 1921. By Fred Goss. With Preface by Earl Fortescue; and "HUNTERS AND THE HUNTED." Some Glimpses of Man and Beast in the African Bush. By W. S. Chadwick (Witherby, 10s. 6d. each). All these books are illustrated, and among them they provide much literary provender for the sporting reader. C. E. B.



THE TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM:
"VIRGIN AND CHILD."—BY CARLO CRIVELLI.

Few painters have more marked individuality than Carlo Crivelli, who was born in about 1430-35 and died in about 1495. He was trained in Venice, but shows almost more pronouncedly the influence of the neighbouring school of Padua. Nowhere can his work be better studied than at the National Gallery. "Crivelli," as Mr. Berenson has written, "takes rank with the most genuine artists of all times and countries, and does not weary even when 'great masters' grow tedious. He expresses with the freedom and spirit of Japanese design a piety as wild and tender as Jacopo da Todi's, a sweetness of emotion as sincere and dainty as of a Virgin and Child carved in ivory by a French craftsman of the fourteenth century. The mystic beauty of Simone Martini, the agonised compassion of the young Bellini, are embodied by Crivelli in forms which have the strength of line and the metallic lustre of old Satsuma or lacquer, and which are no less tempting to the touch." He had a marked love of fruit and flowers as accessories, and the whole of this charming little picture is full of curious detail, down to the cracked marble slab and the fly that crawls beside some violets at the Virgin's elbow.

By Courtesy of the Victoria and Albert Museum. (Crown Copyright Reserved.)

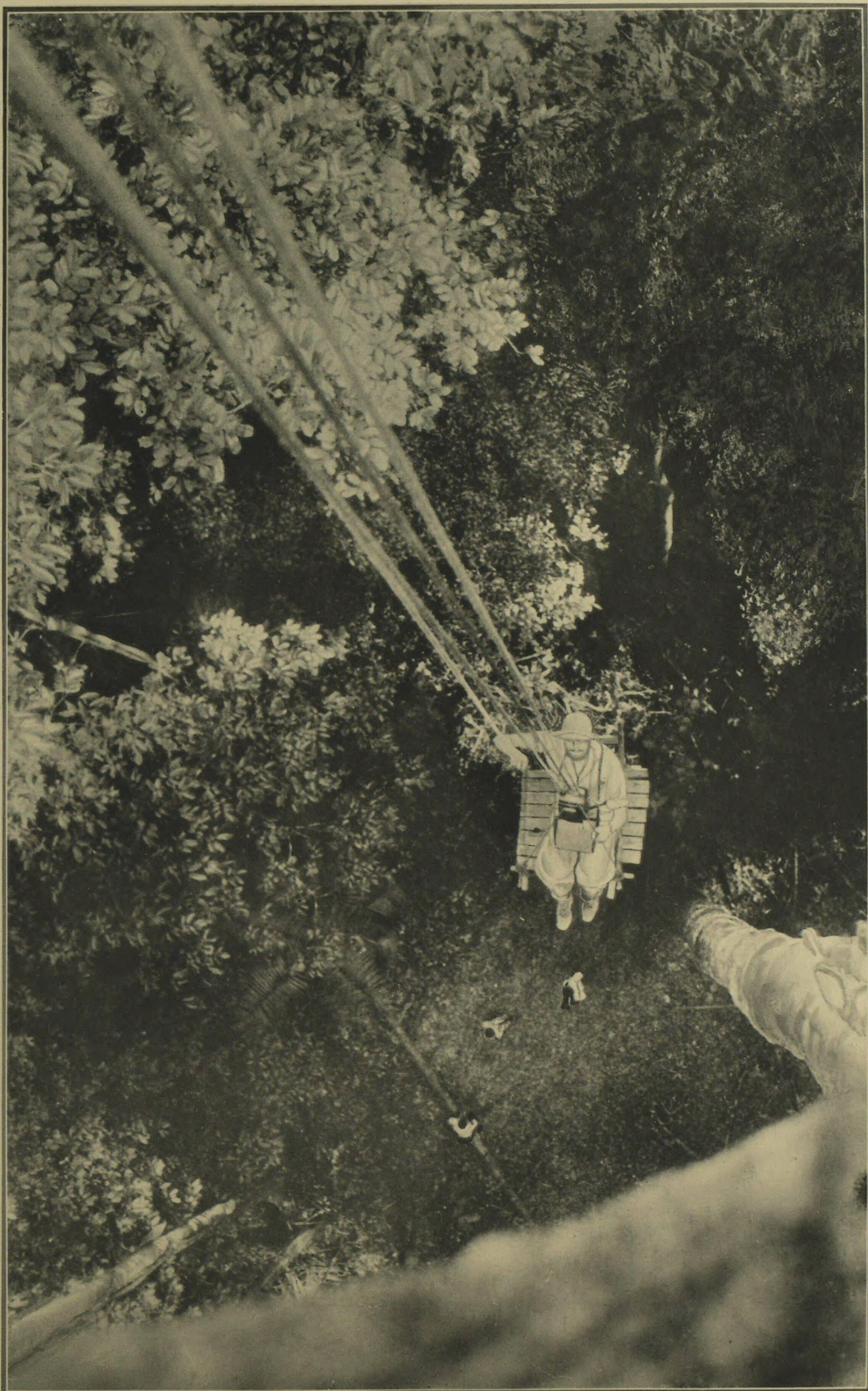
of entertainment, and must be grateful for the new and intimate light it has cast on four famous people, including—besides the letter-writers—Irving and the author of the present work. It is to this dispute, moreover, that Mr. Craig ascribes the very existence of his book. He had not wished to write it, he declares, but has been forced to do so as a counterblast to Mr. Shaw. "So," he continues, "the thing I would have buried with that little Nelly who was my mother—her secret self—I have to bring out."

It is a portrait drawn with infinite tenderness, in a quite unconventional style, and there are passages in it of great beauty. The book is permeated throughout

ORNITHOLOGY IN EXCELSIS: A TREE-TOP BIRD-WATCHER AT 120 FEET.

FROM "THE ART OF BIRD-WATCHING." BY E. M. NICHOLSON. BY COURTESY OF THE PUBLISHERS, MESSRS. H. F. AND G. WITHERBY. (SEE REVIEW ON THE OPPOSITE PAGE.)

THIS remarkable photograph, which forms the frontispiece of Mr. E. M. Nicholson's new and interesting book, "The Art of Bird-Watching," was taken during the Oxford University British Guiana Expedition, of which he was a member. Illustrations of its work on the "roof" of a tropical rain-forest, we may recall, appeared in our issue of June 7, 1930. The expedition aimed particularly at investigating the life of the tree-top zone. "A special problem," writes Mr. Nicholson, "is presented by observation in high trees. This problem had to be faced in an acute form. . . . The solution was dual. In two cases, observation - posts were established at 80 and 110 ft. respectively above the ground, by a series of rope ladders lashed to forks, while in two more block and tackle was employed with triple-purchase rope for hauling up a light chair, with a back and arms but no legs, constructed of packing - cases, forest timber for the frame, and bits of string; these two posts reaching 73 and 120 ft. above ground. The advantage of a chair was its comparative comfort . . . its chief drawback that the observer could only ascend with the aid of a team of two or three to haul him up, and needed at least one helper to get him down to earth again. Finally, both systems were combined by the provision of equally comfortable hanging chairs at the top of the rope ladders, where they could be reached or left by a bird-watcher single-handed."



BIRD-WATCHING ON THE "ROOF" OF A BRITISH GUIANA RAIN-FOREST: AN EXALTED OBSERVER, WITH HIS CAMERA, IN A CHAIR HAULED UP BY THE THREE MEN ON THE GROUND BELOW.



THE WORLD OF SCIENCE.



THE SMITHFIELD CATTLE SHOW.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

OUR enjoyment of the good things of this life is always intensified by anticipation. Hence the importance of that great event, the Smithfield Club's Cattle Show, which, as I write, is drawing hosts of farmers to the Royal Agricultural Hall, Islington; while the publicity given to the proceedings conjures up that "Christmassy feeling" which thrills even the oldest among us, though it may send a cold shiver down the spine of those who prefer to eat Brussels sprouts without beef.

The King, who has done so much for the furtherance of the improvement of our native breeds of cattle, is, I find, one of the principal exhibitors this year. Among his exhibits are two breeds of cattle which are of more than ordinary interest; though it may well be that the farmers who are taking notes do not realise that the Herefords and the West Highland "kyloes" represent the aristocracy among cattle. And this because they undoubtedly are descendants of the ancient wild ox, or aurochs, which once roamed over Great Britain, as well as over a large part of Europe. The Hereford of to-day is a big beast, though in the matter of weight he was outdone in shows of a generation ago, when specimens weighing a ton and a half and over were shown. But such animals were purely "show animals," grossly overloaded with fat; and the fashion for beef of this kind is now happily a thing of the past.

In the course of years, too, the Hereford has changed in colour. To-day he may be described as a "red beast," with a white head, throat, brisket, belly, flanks, and tail. But originally there was no white, the colours being red, brown, or even, be it noted, black. White faces began to appear about 1788. By 1845, when Eyton wrote the first herd-book, Herefords were grouped into four classes—mottled faces, light grey, dark grey, and red with white faces. Twenty-five years later, only the last-mentioned

mountains of Western Ireland. And these often show a white line down the spine, which, it is suggested, is an inheritance from the aurochs.

The Pembroke and West Highland breeds are undoubtedly indigenous to Great Britain: and hence also

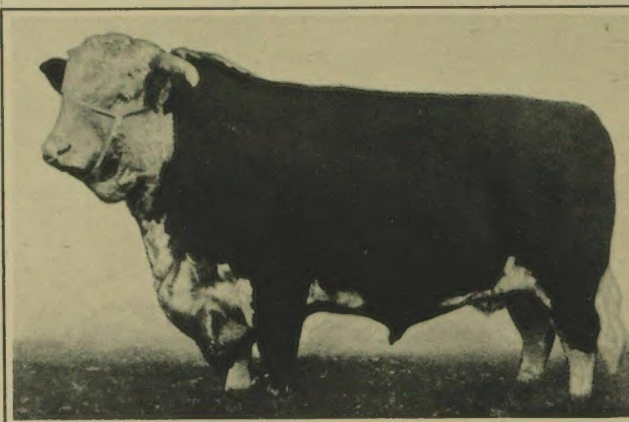
to elephants, and that they spare neither men nor beasts when they see them. Their presence in Britain during the Stone Age is attested by skulls and other remains. In the Cambridge University Museum there is a skull pierced with a flint axe-head; and skulls of gigantic size from the brick-earths of Ilford may be seen in the British Museum (Natural History).

The coloration of this animal, be it noted, was black, with a white band down [the spine—hence the black colour and white spine-band of our own domesticated long-horned cattle. In Europe its range seems to have been universal, extending southwards into Greece and beyond into Asia Minor and Mesopotamia, where we find it portrayed in Assyrian monuments. That the aurochs was the bull of King Minos is almost certain, since it has been proved that this animal inhabited the forests of Crete up to 2000 B.C. or later. Finally, an aurochs' skull was found in the ruins of the Palace at Knossos that was destroyed by fire. Here, then, we have the key to the myth of Theseus and the Minotaur. The great archaeologist Dr. Keller suggests that young wild bulls were brought to the palace and used in the arena for bull-fighting, and that the annual tribute of youths and maidens from Athens for the minotaur was really a tribute given to the best bull-fighters as slaves.

In Germany the aurochs was certainly hunted in the forests of the Rhine districts as late as 1170. The horns were highly prized as trophies, and were most jealously cared for long after both forests and oxen had disappeared as the land became "ripe for development." In the second half of the sixteenth century, Bishop Johann von Manderscheid had, in his castle at Hohenbarr, a huge horn mounted as a goblet, out of which the *Brüderschaft des Hornes* (confraternity of the Horn) quaffed at their feasts. It measured 6½ feet in length, while another held 3½ quarts. As the object of the confraternity seems to have been to bring together the hardest drinkers of the district, these convivial meetings must have been immensely popular. In Prussia it survived to about 1400; a remnant remained for a century or so longer in Poland; but with its final extinction there passed away one of the most magnificent of all oxen. As Chillingham and Chartley cattle may soon pass out of existence, let us keep our Pembroke, Hereford, Western Highland, and longhorns as long as we can, as links with the glorious past.

Finally, a word as to the anoa, or pigmy buffalo, of the Island of Celebes. Though this has no relationship to the aurochs and our cattle, I cannot resist mention of it here, since it represents the smallest of all wild cattle. Those who will may see specimens of it at the "Zoo" in London. But it has other and more cogent claims on my space than mere matter of size. It is, in the first place, one of the "buffaloes," and these are to be regarded as of a more primitive type than wild cattle. Furthermore, it is the most primitive or archaic of all the buffaloes, and presents some curious and instructive points of likeness to the bush buck.

Hence, then, it would seem that we must regard the buffaloes as ancestral types giving rise, on the one hand, to the cattle, and on the other to the antelopes. The arguments for and against this view I must leave for another occasion. Finally, I think all will agree that the interest in the Smithfield Cattle Show does not begin and end with the products of the cattle-yard. What we owe to the Celtic shorthorn I propose to review on another occasion.

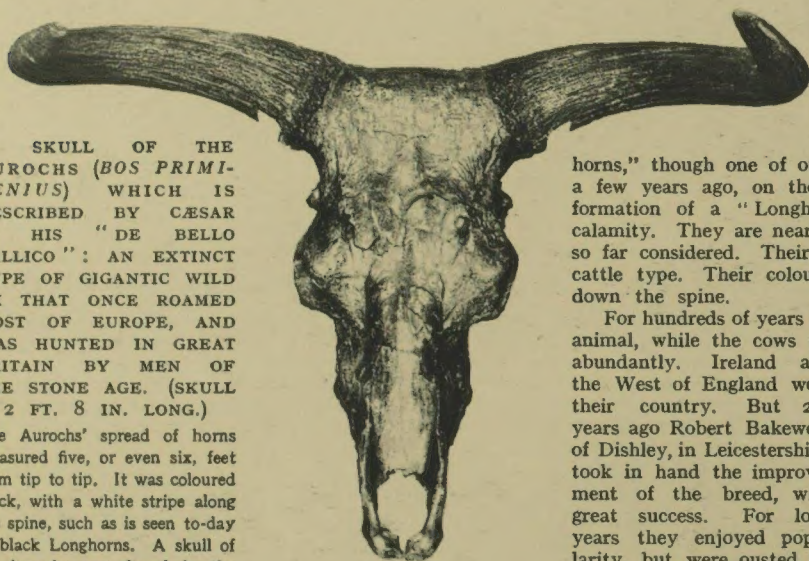


I. A HEREFORD BULL: A REPRESENTATIVE OF A BREED OF GREAT ANTIQUITY, DERIVED ULTIMATELY FROM THE CHILLINGHAM AND CHARTLEY "PARK-CATTLE," TWO HERDS DESCENDED FROM THE ANCIENT WILD CATTLE OF EUROPE, THE GIANT AUROCHS.

the Herefords and the Kerry cattle. These last, by the way, are a small breed, the cows often standing no more than forty inches in height; but they are noted for their abundant yield of milk, which, relative to the size of the animals, is larger than in any other British breed. The bulls are larger, ranging up to a weight of 8 cwt. "Longhorns," though one of our ancient types of cattle, were, a few years ago, on the verge of extinction. But the formation of a "Longhorn" Society has averted this calamity. They are nearly related to the cattle we have so far considered. Their long horns are of the Chartley cattle type. Their colour is black, with a white band down the spine.

For hundreds of years the ox was esteemed as a draught animal, while the cows yielded a rich milk, though not abundantly. Ireland and the West of England were their country. But 200 years ago Robert Bakewell, of Dishley, in Leicestershire, took in hand the improvement of the breed, with great success. For long years they enjoyed popularity, but were ousted by the "shorthorned," of which I cannot now speak. The breed, by the discerning efforts of the "Longhorn Society," has been brought into line with modern requirements—early maturity being the most pressing—while the power to live and thrive on coarse food has been retained. Though I would fain pass on to other of our breeds of cattle derived from the ancient Celtic shorthorn, I must refrain, so that I can say something of the giant aurochs and the smallest of living cattle—the anoa.

As touching the aurochs a whole volume might easily be written, for its history goes back into the mists of time. It is the ancestor of our domesticated cattle, and roamed not only over prehistoric Britain, but also over vast areas of Europe. Its size, far surpassing that of any domesticated cattle, and ferocity have given rise to legends innumerable. Caesar (*De Bello Gallico*), it may be remembered, asserted that in stature they were but little inferior



2. SKULL OF THE AUROCHS (*BOS PRIMIGENIUS*) WHICH IS DESCRIBED BY CAESAR IN HIS "DE BELLO GALICO": AN EXTINCT TYPE OF GIGANTIC WILD OX THAT ONCE ROAMED MOST OF EUROPE, AND WAS HUNTED IN GREAT BRITAIN BY MEN OF THE STONE AGE. (SKULL 2 FT. 8 IN. LONG.)

The Aurochs' spread of horns measured five, or even six, feet from tip to tip. It was coloured black, with a white stripe along the spine, such as is seen to-day in black Longhorns. A skull of an Aurochs was found in the ruins of the Palace of Knossos destroyed by fire, and its connection with the legend of the Minotaur and the Minoan sport of bull-fighting is evident.

type remained. The breed to-day is chiefly esteemed for the fine quality of its beef, for the cows are but poor milkers. Time was, however, when, like the Devon and Sussex breeds, they were chiefly valued as draught animals. But nowadays ox-drawn ploughs are practically extinct in Great Britain.

Near akin to the Hereford are the black Pembroke and the red Devon cattle, and these all trace their descent to the so-called wild Chillingham and Chartley cattle. The latter are now unhappily extinct. The Chillingham, though much reduced, still survive, for some are carefully preserved by the Duke of Bedford, and one at least, if I remember rightly, may be seen at the "Zoo." But these "park cattle," as they are called, are always white, and it was at one time held that this was their original colour. White cattle, however, are unknown in a wild state in any part of the world. There is every reason to believe that originally, when they were rounded up and enclosed in parks, they were black. In the belief that they should be white, any calves that reverted to the ancestral colour have always been promptly slain.

That the picturesque West Highland cattle, or "kyloes," beloved of artists, though mere dwarfs as compared with the ancestral aurochs, are actually descendants of the aurochs—through the Pembroke and park cattle—seems to admit of no doubt. Though to-day commonly red, the original colour here also was black. The long coat, the hair of which may be as much as six inches long when in winter coat, is a character brought about by domestication. The "Welsh runts" are near akin to the West Highland cattle, and in size compare with the larger strains of the "kyloes." But they are also "beef cattle," though the cows are better milkers. Another breed worthy of note is found in the small Kerry cattle of the



3. NOT A SMITHFIELD EXHIBIT! THE ANOA—A PIGMY, ARCHAIC BUFFALO (*BUBALIS DEPRESSICORNIS*); AN ANIMAL WHICH APPEARS TO BE A MORPHOLOGICAL LINK BETWEEN THE OXEN AND THE ANTELOPES.

This little animal is a native of Celebes, and stands about 3½ ft. at the withers. It is a true buffalo—though a primitive one—but in some points it suggests an affinity with the bush-bucks, thus linking the oxen with the antelopes.

Photograph by D. Seth-Smith.

AN AFRICAN LAKE-ISLAND VISITED FOR THE FIRST TIME.



PROBABLY THE BIGGEST TRUE FRESH-WATER FISH
EVER CAUGHT: A 214-LB. NILE PERCH.



A CHIEF OF A PRACTICALLY UNKNOWN TRIBE: A TURKANA
WARRIOR IN DANCING DRESS.

LAKE RUDOLF EXPLORED BY THE CAMBRIDGE EXPEDITION.



A WHITE ANTS' NEST IN THE TURKANA DESERT:
A PILLAR OF EARTH OVER 18 FEET HIGH.



A PANORAMIC VIEW OF ONE OF THE CRATER LAKES IN CROCODILE (OR CENTRAL) ISLAND, IN THE MIDDLE OF LAKE
RUDOLF, TERRITORY PREVIOUSLY UNVISITED: TWO OF THE THREE CRATER HOLES WHICH FORM THE LAKE (THE
OTHER BEING DIRECTLY BENEATH THE CAMERA); AND, IN THE FAR DISTANCE, THE WESTERN SHORE OF LAKE
RUDOLF, THE COUNTRY OF THE WILD TURKANA.



A BABY HIPPOPOTAMUS WASHED UP ON THE SHORE: A SPECIMEN
SAVED FROM THE TURKANA, WHO WOULD HAVE EATEN IT.



A CROCODILE HATCHING: ONE OF THE REPTILES THAT ABOUND ON CENTRAL ISLAND, AND, UNLIKE
CROCODILES IN OTHER PARTS, HAVE NO FEAR OF MAN.

The Cambridge Expedition to East Africa, which set out in 1930, primarily to make a survey of the little-known Lake Rudolf, has returned to England with a great deal of exceedingly interesting information. Lake Rudolf is a long, deep, and narrow lake, lying to the north-east of Lake Victoria and to the east of the main African air route. At the present time it is unconnected with the Nile; but the expedition proved that in the East African pluvial epoch there had been an outlet for its waters into the Nile basin. The effect of its long isolation, during which period its waters have become increasingly alkaline, has made itself noticeable upon the fauna. The Nile perch, as will be seen from our photograph,

reaches an unparalleled size, and all the fish have gradually adapted themselves to the increase of soda in the water. The barren country to the west of the lake is inhabited by the wild and seldom-visited Turkana tribe, whose dancing is confined to animal mimicry. Lake Rudolf had never before been successfully navigated, chiefly owing to the south-easterly gale which blows across it nearly every day, and the expedition made the first landing on Crocodile (or Central) Island in the middle of the lake. This island was still actively volcanic, and teemed with gigantic crocodiles, which, unlike all others, had no fear of man—a strange phenomenon due to their complete immunity from natural enemies.

LANDSCAPES ONLY INSECTS CAN SEE: THE EROSION

PHOTOGRAPHS BY

THE remarkable photographs here reproduced originated in an ingenious idea that came to the well-known astronomer and naturalist, Lucien Rudaux, whose work as investigator, artist, and writer is familiar to our readers. At first glance, they may be thought to represent nothing that is strange, to show comparatively usual formations of our world—a winding river, stacks off the Orkneys, a gorge, and so on, with a ruined temple and the Valley of the Kings at Thebes; but all is not what it seems! In actuality, they give what may be called anti-eye views of our Earth, views which might well confront any tiny creature crawling on the surface of the globe and, its size being what it is in proportion to that of Man, finding Broddingnagian that which is Lilliputian to us. M. Rudaux, indeed, has proved that if none can cram within a wooden O the vasty fields of France, he at least can discover a universe within the confines of a plot or two of land. To do so, he sought patches of terrain suited to his purpose; photographed, one by one, the miniature scenes he saw there, with his camera at ground-level; re-photographed, as weather conditions altered the faces of his subjects; and then enlarged his set of photographs—to obtain, as we demonstrate here, "mountains" from "mole-hills":

[Continued below:]



"STACKS OFF THE ORKNEYS, THE HOME OF MYRIADS OF SEA-BIRDS": IN REALITY, A MUCH-ENLARGED PHOTOGRAPH OF PIECES OF GRAVEL ON A GARDEN-PATH AFTER A RAIN-STORM.



"A GREAT RIVER WINDING ITS WAY THROUGH LITTLE-KNOWN ASIA": IN REALITY, A MUCH-ENLARGED PHOTOGRAPHIC REPRESENTATION OF A TRICKLE OF WATER MEANDERING THROUGH A FEW SQUARE INCHES OF FINE SAND!

[Continued.]
to produce pictures which, though they are of mere specks of mould, grains of sand, and fragments of pebble and shell, seem to illustrate normal aspects of a normal earth. In an article on his experiment, M. Rudaux points out that those who follow his lead—whether or no they use lens and film to make permanent records—may see on a much reduced scale many of those natural formations which are characteristic of the Earth; and witness in a brief space of time the creation of formations which in the ordinary course of events take millions of years to come into being; epoch succeeds epoch in a minute or two, even a second or two; those changes in terrestrial conditions which are consequent on Ages occur with cataclysmic

[Continued below on right.]



"A GORGE": IN REALITY, A TWO-CENTIMETRES-HIGH "RAVINE" FORMED BY THE SPACE BETWEEN TWO SMALL PIECES OF STONE—A TERRIFYING SIGHT FOR AN ADVENTUROUS ANT!

[Continued.]

suddenness in the little world we tread underfoot in our daily round. A river—an Indian or a Nile, a Mississippi, a Thames, a Rhine—rises and burrows its bed; a mountain shapes and re-shapes itself before the eyes; cliff-erosion transforms configurations; gorges are cut; valleys deepen: in a word, the plot or two of land yields working models of a world in the making by natural force acting on natural force, labouring unceasingly. In inches of garden and field, in a few feet of territory in town or country or by the sea, are landscapes of infinite variety and enormous significance; and, what is more, landscapes which suffer the scourings and the caressings of the Elements, the creators and the destroyers.



"AN EARTH-PILLAR OF THE 'BAD' LANDS"—A SO-CALLED "FAIRY'S CHIMNEY": IN REALITY, A FIVE-MILLIMETRES-HIGH "MONUMENT" CONSISTING OF A TINY HEAP OF EARTH PROTECTED FROM THE RAIN BY A PEBBLE RESTING UPON IT.

OF AGES WROUGHT IN A FEW MINUTES, BUT IN MINIATURE.

LUCIEN RUDAUX.



"IN THE VALLEY OF THE KINGS AT THEBES": IN REALITY, NOTHING MORE IMPOSING THAN A LITTLE PATCH OF SAND ERODED BY A SUDDEN STORM OF RAIN AND WIND; WITH CLEFTS FROM FOUR TO FIVE CENTIMETRES HIGH.



"TEMPLE RUINS—A SUPERS RELIC OF THE ART OF THE ARCHITECT OF THE FIFTH CENTURY B.C.": IN REALITY, AN OYSTER-SHELL EATEN INTO AND ERODED BY THE SEA—THE "TEMPLE" PILLARS TWO MILLIMETRES HIGH.

THE ANCIENT MESOPOTAMIA OF INDIA.

TOWN-PLANNING 5000 YEARS AGO AT MOHENJO-DARO.

By SIR ARTHUR KEITH, F.R.S., Author of "The Antiquity of Man."
(See Illustrations on Pages 1001 to 1004, numbered according to the Author's References.)

made in India concerns the origin and antiquity of modern civilisation. The thousands of accurately dated and well-attested facts which these explorations have brought to light will cause a revolution in our beliefs as to where and when the world came by its city-civilisation.

The Age and Fate of Mohenjo-daro.

From time to time Sir John Marshall has contributed to these pages* fully illustrated descriptions of the discoveries made under his direction. His last article appeared in the issue for Jan. 14, 1928. In the previous summer (1927) the works at Mohenjo-daro had been closed down; 13 acres of a city which had at one time covered an area certainly 260 acres in extent had been uncovered. To accomplish even this much, an army of labourers, over a thousand strong, had been employed for two seasons (1925-26, 1926-27). The city, according to Sir John's reckoning, had been in existence at least 600 years—from 3300 to 2700 B.C. The city of Mohenjo-daro had been buried not as Herculaneum and Pompeii were, engulfed by a sudden volcanic catastrophe, but by the slow accumulation of mud laid down on the plain by the Indus when in a state of flood. Thirty feet of deposits have accumulated on the plain since the foundations of Mohenjo-daro were dug. Unlike the Italian cities overwhelmed in 79 A.D., this ancient city on the west bank of the Indus, and 200 miles from the mouth of the river, had been slowly buried, gradually deserted, and no doubt the old dwellings were often ransacked by neighbouring peoples. Nevertheless, much more than bare walls and empty streets awaited the excavator's spade. The various objects found, lost, or left by former inhabitants were enough to stock a large museum. For instance, over 1000 seals—none of them cylindrical—were found.

A Vast Amount of Research.

The article which appeared in our pages on Jan. 14, 1928, gave an account of the last season's work at Mohenjo-daro. When Sir John Marshall wrote that article he must have been in an optimistic mood, for he finished with this promise: "In conclusion, let me say that a three-volume monograph on the excavations at Mohenjo-daro will be going to press in a few weeks"

They have made valiant but, as yet, vain attempts to read what is written so clearly and which 5000 years ago was no doubt deciphered by schoolboys. Then there were the designs of the architect, the work of the mason and brickmaker, the art of the potter, illustrated by many thousands of pieces, which had to be considered and compared with examples already known from ancient city sites. This task fell to Mr. Ernest Mackay, who applied to it experience and knowledge gained in Mesopotamia. To Mr. Mackay Sir John Marshall also entrusted other sections of his report—those dealing with figurines and model animals, with statuary, with faience and stone vessels, with seals and copper tablets, personal ornaments, games and toys, ivory and shell objects. A description of the system of weights used in Mohenjo-daro and their comparison with weights used in Elam, Mesopotamia, and Egypt, was entrusted to the able hands of Mr. A. S. Hemmy, B.A., M.Sc., formerly Director of the Government College, Lahore. The human skulls and skeletons found during the excavation of the city were investigated and their racial nature identified by Colonel R. B. Seymour Sewell, Director of the Zoological Survey of India, assisted by Dr. B. S. Guha, anthropologist to the Survey. Remains of domesticated and other animals were found; they have been ably dealt with by Colonel Seymour Sewell. Then many other matters required treatment by experts—minerals and metals by Sir Edwin Pascoe, Director of the Geological Survey of India; chemical analysis of materials had to be made by Muhammad Sana Ullah. There was also the preparation of reports by officers who had been in charge of excavations—reports by Mr. H. Hargreaves—who succeeds Sir John Marshall as Director-General—by Mr. Ernest Mackay, and by Rai Bahadur Daya Ram Sahni. Most onerous of all was the task which fell to Sir John Marshall himself—that of surveying the evidence gathered from all sources, and, in the light of that evidence, assigning the Indus civilisation to its proper place in the ancient world.

A Splendid Publication.

When all these circumstances are taken into account readers will understand why it is that the "three-volume monograph on the excavations at Mohenjo-daro" promised for the summer of 1928 appears only now. The work as now issued has gained immeasurably by the delay. All that a publisher can do for a great work has been done by Mr. Arthur Probsthain. There are three volumes—two of text and one of splendid plates—maps, plans, and collotypes.† The work is one in which the Government and people of India may take a legitimate pride. The publication of "Mohenjo-daro and the Indus Civilisation" crowns befittingly the period of Sir John Marshall's directorship. In 1902, at the age of twenty-six, after having taken a first class in the classical Tripos at Cambridge, he was appointed Director-General of the Archaeological Survey of India. The discovery of the Indus civilisation is due to his enterprise, intuition, and scholarship.

The Importance of the Seals.

The question may be asked: Why was not this ancient civilisation of the Indus Valley discovered long ago? As will be seen from the accompanying map (Fig. 1), it was not a local but a widely spread civilisation: sites have been identified along the Indus from its mouth to the foothills of the Himalayas. The delay in recognising the high antiquity of the remains along the banks of the Indus is best explained by noting the series of events which revealed the presence of a buried city under the mounds at Mohenjo-daro. The highest mound there was crowned by the ruins of a Buddhist stupa, or monastery. In the autumn of 1921 Mr. R. D. Banerji, an officer of the Archaeological Survey, determined to explore the Buddhist

building, and found under its foundations extensive brick buildings. In these buildings he found several engraved seals. Seals of a similar design and workmanship had just been found at Harappa—another ancient city site in the Punjab—400 miles distant from Mohenjo-daro. Sir John Marshall at once perceived the significance of these finds; the excavations made after the war at Ur and at Kish had given such seals a definite and very ancient date: they were pre-Sargonic—attributable to a date before 2700 B.C. Pursuing the clue given by the seals, it was determined to concentrate on Mohenjo-daro. More than a thousand seals have been found; they throw more light on the Indus civilisation than any other class of objects yielded by the ruins. If only their pictographic

(Continued on next page.)



FIG. 1. THE GEOGRAPHICAL POSITION OF MOHENJO-DARO: A SKETCH MAP SHOWING WHERE IT IS SITUATED, ON THE INDUS; THE DIRECTION OF HARAPPA (INDICATED BY AN ARROW—UPPER RIGHT); AND OTHER ARCHÆOLOGICAL SITES (MARKED BY SMALL BLACK SQUARES).

Prepared from a Map of Sind Published in Sir John Marshall's "Mohenjo-daro and the Indus Civilisation."

The following article contains Sir Arthur Keith's comments on Sir John Marshall's monumental work, "Mohenjo-daro and the Indus Civilisation," just published in three volumes, of which particulars are given in a footnote below. Sir John Marshall, of course, is Director-General of Archaeology in India.

HENCEFORTH there are to be two Mesopotamias of ancient date. The one which lies along the lower reaches of the Euphrates and Tigris has long been known as a cradle of civilisation; but that there existed an equally old, equally extensive, and equally elaborate civilisation on the banks of the lower Indus and of its twin river, the Mīhrān, is a new discovery. That India as well as Arabia had "cities of the plain" some 5000 years ago is a discovery made between 1921-1927 by the Archaeological Survey of India, working under its Director-General, Sir John Marshall.

Between the Mesopotamias of Arabia and of India lies an upland country—the Iranian plateau, some 1400 miles in width, now occupied by Persians, Baluchis, and Afghans. In this upland plateau discoveries are being made which make it possible for enterprising minds to believe that here was the original home of the inventors and pioneers of our modern civilisation. From the Iranian uplands our pioneers descended on the neighbouring riverlands of India and of Arabia, probably using native labour to execute their great schemes. It is only when we presume an Iranian "centre of distribution" that we can offer a reasonable explanation of what Mr. Leonard Woolley has found in the city of Ur, Professor S. Langdon in the city of Kish, M. de Morgan in ancient Susa, and Sir John Marshall in the buried cities of the Indus valley—Mohenjo-daro and Harappa. With all their differences, the mode of life in these ancient cities was fundamentally the same. Hitherto we have believed that civilisation was first carried into India by the Aryans about 1500 B.C., but the cities which Sir John Marshall has uncovered must have come into being at least 2000 years before that date. Four years of excavation have added 2000 years to the history of India. This is merely a side issue; the real issue raised by the discoveries now



FIG. 2. AN AIRMAN'S VIEW OF A CITY DATING FROM THE 4TH MILLENNIUM B.C.: A PHOTOGRAPH OF THE EXCAVATED AREA AT MOHENJO-DARO, TAKEN FROM AN AEROPLANE, SHOWING THE TWO MAIN THOROUGHFARES, NOW KNOWN AS "FIRST STREET" AND "EAST STREET." The letters placed beside the margins of the above photograph indicate—A, the Great Bath; B, the Stupa area; C, the Pillared Hall; D, First Street; and E, East Street. The point where these two streets intersect is named by Sir Arthur Keith the "Oxford Circus" of Mohenjo-daro.

Reproduced from "Mohenjo-daro and the Indus Civilisation." By Sir John Marshall. By Courtesy of the Publisher, Mr. Arthur Probsthain.

time, and may be expected to be issued to the public in the early part of next summer" (that is, in 1928). This promise, to anyone familiar with work entailed in the preparation of a report which follows the excavation of a vast site, must have appeared somewhat rash. For consider what had to be done. Take the thousand seals, for example—with their elaborate and beautiful designs and their clear-cut pictographic inscriptions. Each one had to be described and compared with seals found in other ancient sites—such as Ur, Kish, Susa, Egypt, Cappadocia, and Crete. To attempt a decipherment of the script on the seals, experts had to be called in—Messrs. C. F. Gadd and Sidney Smith, of the British Museum, and Professor S. Langdon, of Oxford University.

* See issues of *The Illustrated London News*, Sept. 20 and 27, Oct. 4, 1924; Feb. 27, March 16, 1926; Jan. 7 and 14, 1928.

† "Mohenjo-daro and the Indus Civilisation." Edited by Sir John Marshall, C.I.E., M.A., Litt.D., F.S.A., Hon. A.R.I.B.A., Scholar and Hon. Fellow of King's College, Cambridge, Director-General of Archaeology in India. Vols. I, II, Text; Vol. III. Plates. Text royal 4to, with Text Illustrations, pp. XVII, 692. Plan of Mohenjo-daro in Colour and an Original Map of Sind in Four Colours, and One Volume of 164 Plates in Collotype. (London: Arthur Probsthain, 1931. Price £12 12s.)

MODELLING SUCH AS WAS HITHERTO UNKNOWN BEFORE THE GREEKS.

FROM "MOHENJO-DARO AND THE INDUS CIVILISATION." BY SIR JOHN MARSHALL. BY COURTESY OF THE PUBLISHER, MR. ARTHUR PROBSTHAIN. (SEE ACCOMPANYING ARTICLE BY SIR ARTHUR KEITH.)

Continued.

inscriptions could be interpreted we should, perhaps, get to know who their owners were—kings, rulers, merchants, or perhaps only humble middle-class individuals. The task which awaited the excavator's spade in Mohenjo-daro was much more difficult than that which fell to excavators in Babylonia and Egypt. In Egypt there were temples and tombs with the story of the dead painted or chiselled on the walls. In Ur and in Kish there were innumerable cuneiform tablets in the houses and temples to tell the explorers who the people were who built and occupied them; such tablets recorded how the people lived and who their rulers were. In Mohenjo-daro there were but bare, plain walls, empty streets, no cemeteries, and only these undeciphered seals to help in the reconstruction of its past.

[Continued below.]

surely have been made." A re-examination of the circumstances under which these two statuettes were found, and of the evidence manifest in the actual figures, assured Sir John that no mistake had been made. "We know definitely," he adds, "that the Indus engraver could anticipate the Greek in the delineation of animal forms; and, if we compare the statuette (Plate X., our Figs. 6, 7, and 8) with the seal (337 Plate CXI.—our Fig. 19; seal on extreme right), it is clear that there is a certain kinship between the two, both in the 'monumental' treatment of the figures as a whole and in the perfection of their anatomical details." Thus the discoveries in the valley of the Indus carry not only the history of India but also that of classical statuary back to an earlier period than anyone had thought possible. *[Continued below.]*



FIG. 3. A STATUETTE OF A DANCER, IN DARK GREY SLATE, FOUND IN STRATA OF THE CHALCOLITHIC AGE AT HARAPPA: THE BACK OF THE FIGURE.

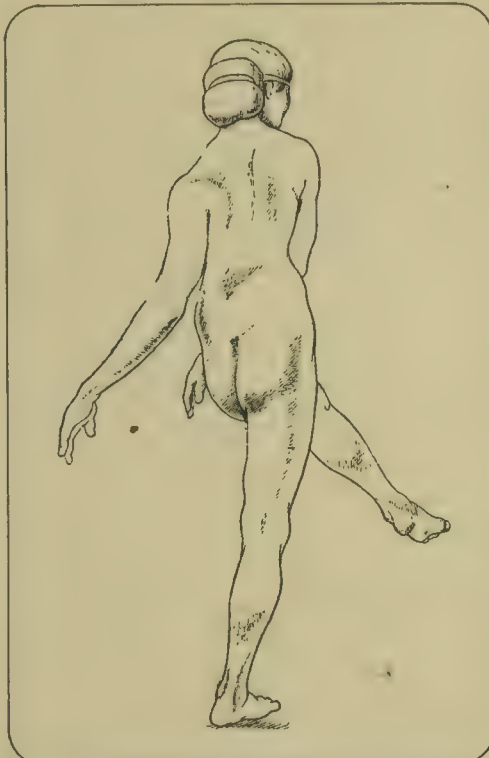


FIG. 4. A RECONSTRUCTION SKETCH TO ILLUSTRATE THE POSE OF THE DANCING FIGURE (SEEN IN FIGS. 3 AND 5), PERHAPS REPRESENTING THE YOUTHFUL SIVA NATARAJA.



FIG. 5. THE LEFT SIDE OF THE DANCING STATUETTE: A VIEW SHOWING THE THICK NECK, INDICATING PERHAPS A TRIPLE HEAD OR FACE.



FIG. 6. A RED STONE STATUETTE FROM CHALCOLITHIC STRATUM AT HARAPPA: A TORSO WITH CURIOUS CIRCULAR DEPRESSIONS IN FRONT OF EACH SHOULDER—EVIDENCE OF PREHISTORIC WORKMANSHIP.

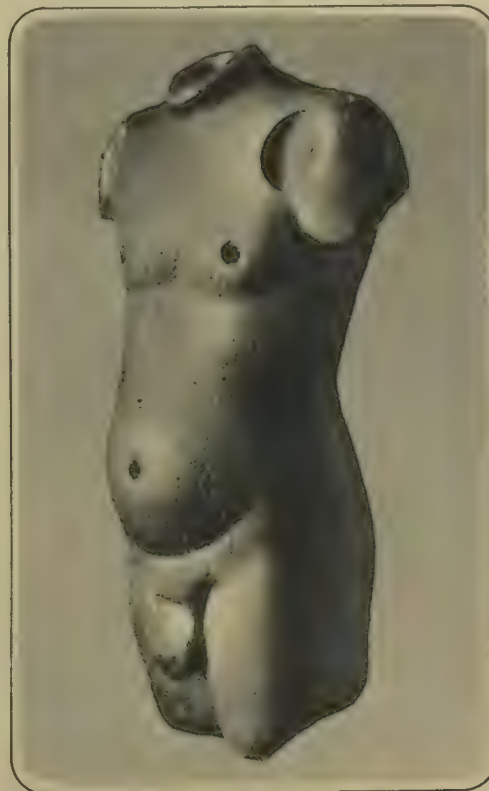


FIG. 7. THE SAME TORSO, WITH ONE OF THE SHOULDER DEPRESSIONS MADE BY A TUBULAR DRILL, AS USED BY PREHISTORIC STONEWORKERS, BUT RARE IN HISTORIC TIMES.

Prehistoric Sculpture of Amazing Quality.

From time to time the seals, figurines, pottery, and other ancient objects found

in Mohenjo-daro have been very fully illustrated in these pages; there is no need to reproduce them now. In this review of the final report it is sufficient to confine our attention to the high degree to which town-planning and house-designing had been carried in the buried cities of the Indus. In the final report, however, there appears an account of two statuettes in stone, of such marvellous workmanship (Plates X., XI.; text Fig. 1, page 46) that we cannot afford to pass them by unmentioned. These two statuettes were found, not in Mohenjo-daro, but in different parts of a contemporary city—Harappa. Concerning these statuettes, Sir John Marshall has written thus (page 45): "When I first saw them I found it difficult to believe that they were prehistoric; they seemed so completely to upset all established ideas about early Art. Modelling such as this was unknown in the ancient world up to the Hellenistic age of Greece, and I thought that some mistake must

[Continued above on right.]

The Great Bath.

A view of the excavated areas of Mohenjo-daro, as seen from the air (Fig. 2), looking north, reveals evidence of careful town-planning. On the spectator's left is seen the quarter of the town first explored—the "stupa area" on which stood the ruins of a Buddhist monastery. In this quarter of the town was discovered a "hydropathic establishment"—the Great Bath of which we reproduce a reconstruction—and also a photograph of the ruin from which the reconstruction was made (Figs. 13 and 14). In the same area was found the "pillared hall." Apparently in the stupa area were concentrated buildings which served governmental or religious purposes.

Town-Planning.

The part of the city which interests us most is the residential and commercial quarter. In this quarter of the city, seen in the lower central part of our illustration (Plate II.—our Fig. 2), two long straight streets cross at right angles. The street running north and south (Fig. 2),

[Continued overleaf.]

FIG. 8. "WORK OF WHICH A GREEK OF THE FOURTH CENTURY B.C. MIGHT WELL HAVE BEEN PROUD": THE FINE MODELLING OF THE BACK OF THE SAME STATUETTE (AS IN FIGS. 6 AND 7).

Continued. which we may compare to Regent Street—save that our London street is not so straight as the ancient one—is now known as "First Street," while the street which crosses it at right angles—corresponding to our Oxford Street—has been named "East Street." To keep those streets so straight in a city which was being constantly rebuilt betokens the existence of a rigid civic authority. "First Street" and "East Street" were only thirty feet in width—half the width of their London

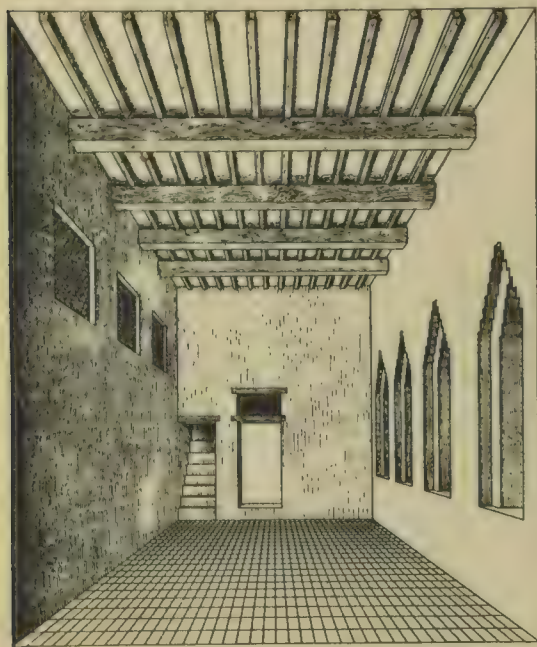


FIG. 9. A DOMESTIC INTERIOR AT MOHENJO-DARO AS IT WAS 5000 YEARS AGO: A RECONSTRUCTION OF ONE OF THE ROOMS IN HOUSE NO. XIII.—THAT NUMBERED 76 IN FIG. 10 AND ON THE PLAN SHOWN IN FIG. 11.

counterparts; they were unpaved; under their surface ran covered drains which received sewage from neighbouring houses; in the streets, too, "soak-pits" were dug, as in Ur of the Chaldees.

The point where "First Street" crosses "East Street" (Fig. 2) we may name the Mansion. "Oxford Circus" of Mohenjo-daro. We propose to examine one of the larger houses of this ancient city. The house we have in mind stood on the left-hand side of "First Street" as one went northwards from "Oxford Circus"—occupying a position corresponding to the Polytechnic in Regent Street. The extent and arrangement of rooms on the ground floor of this house will be apparent from the plan reproduced in our Fig. 11 (part of Plan LIII. in the book). The house is numbered XIII. on the plan. From back to front it measures 80 feet, with a frontage on "First Street" of 60 feet. Three doors opened on "First Street"—the middle door being the main entrance. The porter's lodge (Fig. 11, No. 58) has its doorway so cut that no one could enter or leave without being seen by the man in charge. The usual house in Mohenjo-daro had a single central



FIG. 11. A SECTION OF MOHENJO-DARO: THE GROUND PLAN OF HOUSE XIII., SHOWING ITS 60-FT. FRONTAGE AND THREE DOORS ON "FIRST STREET" (ON THE RIGHT) AND THE POSITION OF ROOM 76 (FIG. 9) AND THE PORTER'S LODGE (NO. 58).

open court, round which the rooms of the house were arranged, but in No. XIII. there were four central courts (numbered 57, 67, 69, and 76 in Fig. 11). Round these courts were grouped a series of chambers—kitchen, lavatory, servants' quarters, receiving-rooms, guest-rooms, etc., twenty-one in number. There are three staircases leading to upper rooms; as usual, the house has its own well. What House XIII. was like in its palmy days—some 5000 years ago—may be judged from Sir John Marshall's reconstruction (Plate VI.) here reproduced—Fig. 10. Further, a complete restoration of one of the central halls of this house (No. 76 in Fig. 11) has been effected, and this will

convey some idea of the simplicity and solidity of work designed by the architects of the Indus civilisation. This restoration is shown in Fig. 9. The keynote of their designs is unornamented solidity.

THE PEOPLE OF THE INDUS CIVILISATION.

Another large house of particular interest to us is also situated in "First Street"—but to the south, not to the north of "Oxford Circus," as was No. XIII. The house we are to glance at is No. V., Block 2, H.R. District of Mohenjo-daro. To find it, we have to proceed southwards from the "Oxford Circus" of Mohenjo-daro; and about halfway along, on our right hand, at a point which would correspond to the middle of Regent Street, we find the foundation of the house we are in search of (Fig. 12). Its construction will be seen from the accompanying plan, which is shown below in Fig. 12 (Plate XXXIX.) The foundations of the building are seen in the view which we reproduce of "First Street" (in Fig. 16). The spectator looks southwards along the street; on the left or eastern side of the street is seen a brick drain which the excavators have uncovered; just beyond the drain, but on the right hand (western) side of the street, will be seen House V., Block 2; the light falls on its central court. The plan of the house will be apparent from our illustration (Fig. 12). There is but a single central court (No. 70, Fig. 12), but it is of large size, measuring 57 by 43 feet. (See Fig. 18, Plate XLIX. a—the raised central court of No. V.) There is but one doorway to the street ("First Street"). It has its own well and its own drainage system (Fig. 12). Sir John Marshall suspects that No. V was not an ordinary dwelling-house, but probably subserved some religious purpose. This view is strengthened by what the excavators found in the passage-like apartment which is situated on the north side of the central court (numbered 60 in plan, Fig. 12). In this apartment was found a collection of "ring-stones" (Fig. 17, reproduced from *The Illustrated London News* Jan. 14, 1928) corresponding to the "yoni" of modern India—symbolic of the female parts. Representations of the male organ are also abundant: phallic worship formed part of the religious system of ancient as well as of modern India. In Fig. 17 we reproduce a view of chamber 60, when the ring-stones were first exposed; the same room is seen in Fig. 15, when it was completely excavated.

Human Sacrifice?

More startling surprises than ring-stones awaited the excavators in House V., Block 2, "First Street." The main doorway from "First Street" opened into an entrance-hall numbered 74 in the plan (Fig. 12). Just south of room 74 is another smaller room, numbered 78. The foundation of a partition wall is shown between these two rooms, but at the date of the events we are now to mention the two rooms formed one apartment. As the excavators dug down in the earth which had filled the entrance-hall, they found, just over the foundation of the partition wall, a human burial (Fig. 22). The man lay on his left side; he had evidently been laid to rest with care. He was a long-headed, long-faced fellow with heavy lower jaw and chin—a Caucasian type which I would not expect to meet with amongst natives of India. When this skeleton was removed and the digging carried six inches deeper, the scene revealed was that shown in Fig. 21 (which is reproduced from *The Illustrated London News* Jan. 14, 1928). When we take into consideration the arrangement of the bodies, the peculiar structure of House V., the presence in it of ringed stones, presumably indicating a phallic form of worship, and the many resemblances of the civilisation of Mohenjo-daro to that of the ancient cities of Mesopotamia—spiritual as well as material—we are much tempted to believe that the men and women whose remains were found in the entrance-hall of House V. represent a human sacrifice—of the same nature as the multiple burials found by Mr. Leonard Woolley in the Royal Graves at Ur. In two other localities of Mohenjo-daro, "group" burials were found.

The Racial Type of the Inhabitants.

of Mohenjo-daro. What was their race? Here I prefer to use different terms for human races from those employed by Colonel Seymour Sewell and Dr. Guha in Sir John Marshall's report; they apply to the people here immured the names "Mediterranean" and "Proto-Australoid"—terms which are now used so loosely by anthropologists that they have lost all precise significance. "Mediterranean" has come to be applied to peoples so different as the natives of Spain, Arabia, and India, and "Proto-Australoid" to any long-headed man with stout supra-orbital ridges. Now, of the fourteen people buried in House V., only seven are well enough preserved to supply reliable data as to age, sex, and race. Of these seven, four are men—Nos. 2 (presumably the chief), 6, 8,

and 11). Nos. 2 and 4 are of the same big-headed, long-faced type; so were two men whose remains were found in another part of the city—No. 3 and the man lettered "M." Two small human figures found in the ruins of Mohenjo-daro portray this long-faced type (Figs. 23 and 24, Plate XCI. 7, Plate C. 4). This big-headed, long-faced type we may presume to represent the ruling class. It is not in India I should seek for the home land of these "Proto-Australoids," but in countries to the north and west of India. In the earliest graves of Ur there occur the skulls of men who, if not of the same race as the Mohenjo-darians, were clearly of a race near akin to them. In the sacrificial group, besides the two men mentioned there were two others—Nos. 6 and 8 (Fig. 21) of the "Mediterranean" type. Men with similar heads, faces, and build of body can be found to-day in the cities of Mesopotamia and of the Panjab. The two young women buried with these men represent the same Indo-Aryan type. The conclusion I have reached after examining all the evidence produced by Colonel Seymour Sewell and Dr. Guha is that the majority of the human remains found in Mohenjo-daro belonged to a people who did not differ materially from men and women now living along the Indus Valley; but there was also amongst them a long-faced, strong-faced type which was not Indian in origin.

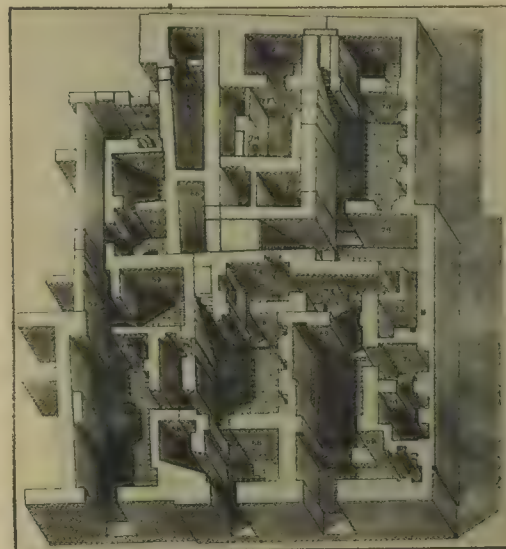


FIG. 10. DOMESTIC ARCHITECTURE AT MOHENJO-DARO: A RECONSTRUCTION OF HOUSE XIII., SHOWING THE ROOM (76, UPPER RIGHT) SEEN IN FIG. 9.

General Conclusions.

In conclusion, let me sum up the results of the excavations of Mohenjo-daro in Sir John Marshall's own words; "In the nature of things, a civilisation as widely diffused as the Chalcolithic" (which includes the culture of the Indus), "with ramifications extending as far west as Thessaly and southern Italy and as far east, perhaps, as the Chinese provinces of Honan and Chih-li, could not have been homogeneous throughout. The peoples who participated in it were of different races, spoke different languages, wrote different characters, worshipped different deities, and in other ways displayed different orders of mentality. It is too much to expect that there would have been a close correspondence in their material culture. Nevertheless, we must be careful not to exaggerate the differences between them or to regard them as entirely self-centred and self-sufficient communities. Each, no doubt, had its own particular type of civilisation, which was adapted to suit local conditions. But between them all was a fundamental unity of ideas which could hardly have been the result of mere commercial intercourse." How this unity of civilisation, which extended in the fourth millennium B.C. across the ancient world, from the Nile to the Indus, was brought about, we do not yet know; some day the spade will also solve this problem. We have to search for the beginnings of our civilisation in a more remote period than has hitherto been dreamed of.

We may presume that the people buried in House V. were natives



FIG. 12. ANOTHER SECTION OF THE CITY OF MOHENJO-DARO: A GROUND PLAN OF HOUSE NO. V.—THE "BURIAL PIT" HOUSE—SHOWING THE LARGE CENTRAL COURT (NO. 70 IN PLAN) MEASURING 57 BY 43 FT., AND THE DOORWAY INTO "FIRST STREET."

Illustrations on this page reproduced from "Mohenjo-daro and the Indus Civilisation." By Sir John Marshall. By Courtesy of the Publisher, Mr. Arthur Probsthain. (See accompanying article by Sir Arthur Keith.)

PREHISTORIC MOHENJO-DARO: FIRST STREET AND THE GREAT BATH.



FIG. 13. A "HYDROPATHIC ESTABLISHMENT" 5000 YEARS OLD: THE GREAT BATH AT MOHENJO-DARO, 39 FT. LONG BY 23 FT. BROAD AND 8 FT. BELOW FLOOR-LEVEL, WITH WELL FOR WATER-SUPPLY, REMAINS OF FENESTRATED GALLERIES, AND SURROUNDING HALLS.

WITH reference to Figs. 13 and 14 on this page, Sir Arthur Keith adds a note stating: "The 'Great Bath' is designed on the plan of an Eastern dwelling-house, the bath itself occupying the central court, with a series of rooms surrounding it. The bath was apparently used for religious ritual, in which water was regarded, as in modern India, as having the power to cleanse the soul as well as the body." Of the chambers along the east side, the middle one is occupied by a large well, from which the bath could be fed. Another interesting feature is a great covered drain, over 6 ft. high, with corbelled vaulted roof, to conduct the water outside the city.

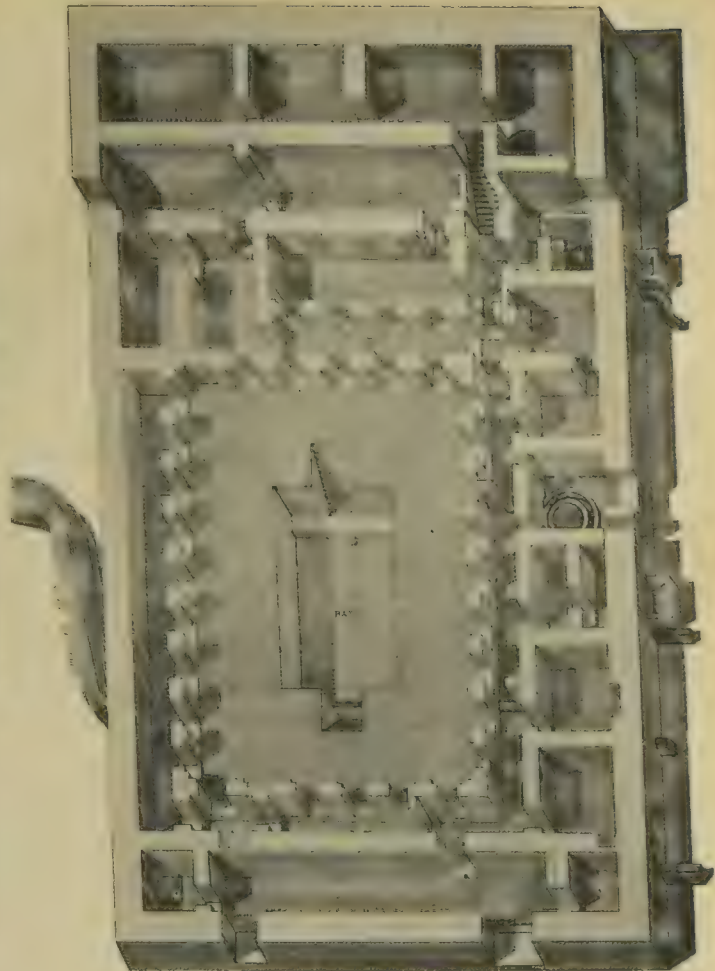


FIG. 14. A RECONSTRUCTION OF THE GREAT BATH (SEEN IN FIG. 13), WITH ITS PRECINCTS: AN ESTABLISHMENT DESIGNED ON THE PLAN OF AN EASTERN HOUSE, WITH THE BATH AS CENTRAL COURT.



FIG. 15. AFTER ITS COMPLETE EXCAVATION: ROOM NO. 60 IN HOUSE V. (SEE PLAN IN FIG. 12, OPPOSITE PAGE), SEEN FROM THE SAME POINT OF VIEW AS IN FIG. 17.



FIG. 16. "FIRST STREET," MOHENJO-DARO, LOOKING SOUTHWARDS (THE REVERSE DIRECTION TO THE PLAN IN FIG. 12): A VIEW SHOWING THE FOUNDATIONS OF HOUSE V. (ON THE RIGHT) AND ON THE EAST (LEFT) SIDE OF THE STREET A BRICK DRAIN.

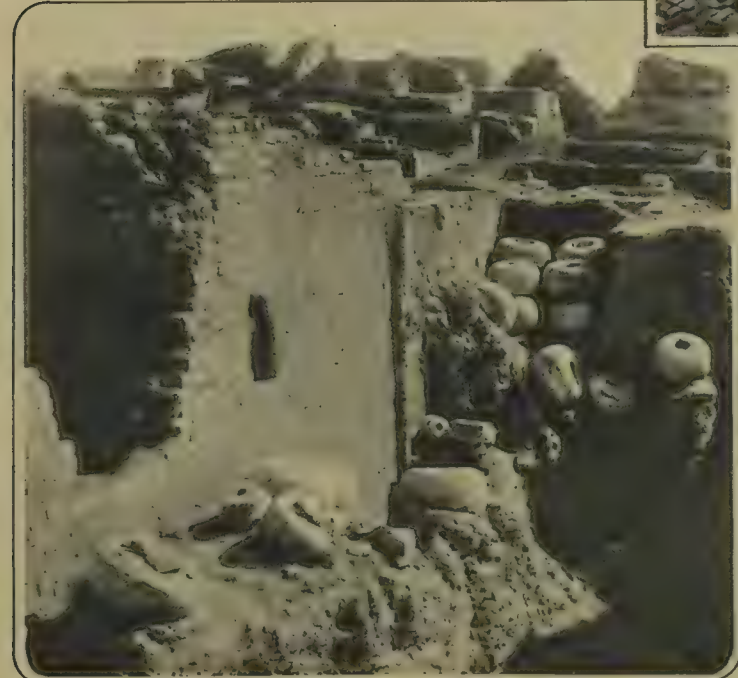


FIG. 17. BEFORE ITS COMPLETE EXCAVATION: ROOM NO. 60 IN HOUSE V. (SEEN FROM THE SAME DIRECTION AS IN FIG. 15), SHOWING THE COLLECTION OF RING-STONES FOUND IN IT BY THE EXCAVATORS.



FIG. 18. THE RAISED CENTRAL COURT OF HOUSE NO. V. AT MOHENJO-DARO, THE POSITION OF WHICH IS INDICATED IN THE PLAN REPRODUCED IN FIG. 12 ON THE OPPOSITE PAGE: A VIEW LOOKING TOWARDS THE SOUTH.

FROM "MOHENJO-DARO AND THE INDUS CIVILISATION." BY SIR JOHN MARSHALL. BY COURTESY OF THE PUBLISHER, MR. ARTHUR PROBSTHAIN. (SEE SIR ARTHUR KEITH'S ARTICLE ON PAGES 1000-1002.)

MOHENJO-DARO SECRETS: MYSTERIOUS PICTOGRAPHS; HUMAN SACRIFICE.

FROM "MOHENJO-DARO AND THE INDUS CIVILIZATION." BY SIR JOHN MARSHALL. BY COURTESY OF THE PUBLISHER, MR. ARTHUR PROBSTHAIN. (SEE ACCOMPANYING ARTICLE BY SIR ARTHUR KEITH.)



FIG. 19. "THE INDUS ENGRAVER COULD ANTICIPATE THE GREEK IN THE DELINEATION OF ANIMAL FORMS"; SPECIMENS FROM OVER 1000 SEALS FOUND AT MOHENJO-DARO, SHOWING "PERFECTION OF ANATOMICAL DETAILS" (ESPECIALLY IN THAT ON THE EXTREME RIGHT), WITH UNDECIIPHERED PICTOGRAPHIC INSCRIPTIONS—OBJECTS THAT THROW MORE LIGHT ON THE INDUS CIVILIZATION THAN ANYTHING ELSE YIELDED BY THE RUINS.

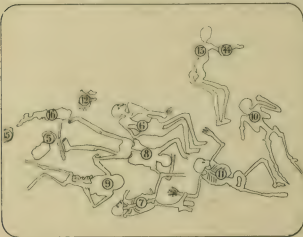


FIG. 20. A KEY-PLAN TO DETAILS OF THE ADJOINING PHOTOGRAPH (FIG. 21): AN OUTLINE OF THE VARIOUS SKELETONS AND SKULLS, NUMBERED AS IN DESCRIPTION BELOW.

The skeletons in the burial-pit found in House V, at Mohenjo-daro are described by Sir Arthur Keith as follows (in accordance with the numbering on the above key-plan): "(5) A crushed skeleton; (6) A man in the prime of life, 5 ft. 5½ in. in stature, with small head and facial features. A Panjabi type. (7) A young woman with small head and body. Stature 4 ft. 2½ in. Panjabi type. (8) A man of medium height, middle-aged and of the same type (Punjabi) as No. 6. (9) Individual whose skull and bones have been crushed by weight of soil. Probably a woman. (10) A young woman, under 5 ft. in height. Panjabi type. (11) A man in the prime of life, just over 5 ft. in stature. (12) A skull, probably a woman's. (13) A much-decayed and crushed skeleton. (14) A child, probably a boy, about ten years of age. The skull has been distorted by earth pressure and has now a rounded shape. (15) Remains of another individual. (16) A poorly preserved skeleton, probably that of a man.



FIG. 21. "APPARENTLY THE CHIEF FOR WHOM THE VICTIMS (SHOWN IN FIG. 21) WERE SACRIFICED"; THE UNFINISHED SKELETON, BURIED AT A SLIGHTLY HIGHER LEVEL THAN THE REST, FOUND IN THE ENTRANCE-HALL OF HOUSE V, AT MOHENJO-DARO.

In his article (on pages 1000, 1001, and 1002) on Sir John Marshall's epoch-making discoveries at Mohenjo-daro, Sir Arthur Keith points out that the seals, of which over 1000 have been found, "throw more light on the Indus civilization than any other class of objects yielded by the ruins," and compares their perfection of modelling, suggestive of the best Greek art, with that of the two beautiful statues from Mohenjo-daro illustrated on page 1001. Elsewhere Sir Arthur discusses the character of the human types represented by the skeletons. A word should be added in praise of the excellent style in which the three volumes of Sir John Marshall's monumental work, "Mohenjo-daro and the Indus Civilization," have been produced, both in the matter of printing and illustration. "I thought it proper," writes the publisher, "that in honour of Sir John's work in India, nothing but the best material should be used. The paper is specially made of pure rag. I do not remember any other scholarly publication in this



FIG. 22. POSSIBLY "A HUMAN SACRIFICE—OF THE SAME NATURE AS THE MULTIPLE BURIALS FOUND IN THE ROYAL GRAVES AT UR"; A GROUP OF HUMAN SKELETONS FOUND BURIED IN THE ENTRANCE-HALL OF HOUSE V, AT MOHENJO-DARO (SEE KEY-PLAN IN FIG. 20).



FIG. 23. PORTRAYING THE BIG-HEADED, LONG-FACED TYPE REPRESENTED BY SEVERAL OF THE MALE SKELETONS: A MUCH-WEATHERED ALABASTER STATUETTE (16½ IN. HIGH)—PERHAPS A DEITY. (FRONT, SIDE, AND BACK VIEWS.)

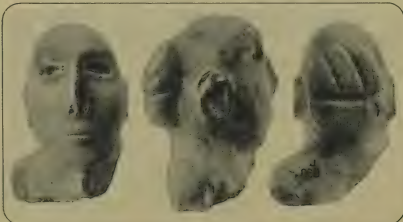
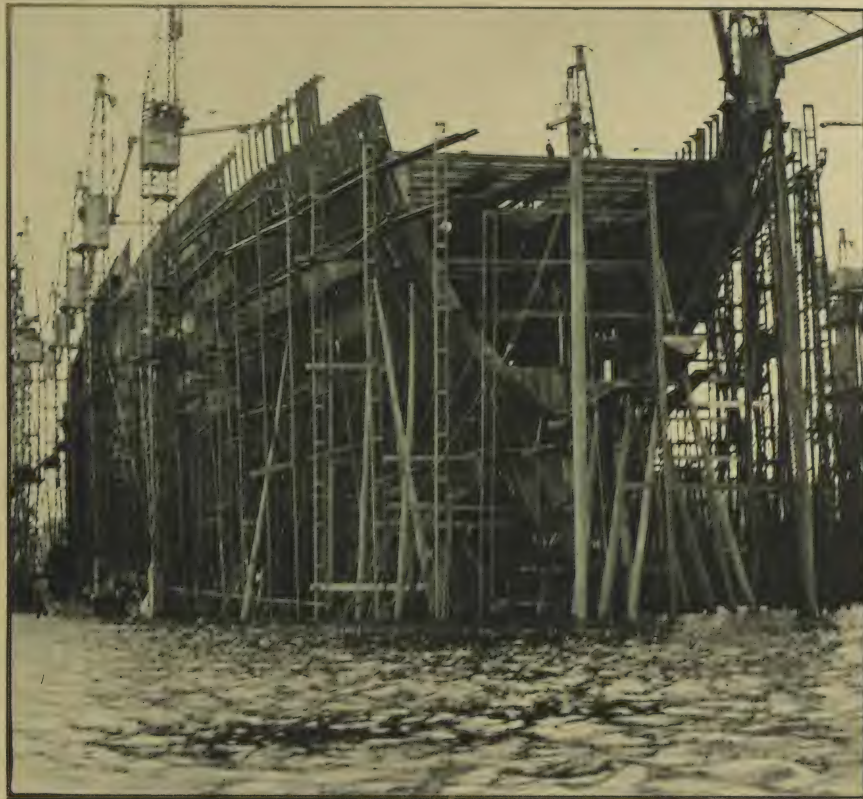


FIG. 24. ANOTHER PORTRAYAL OF THE TYPE REPRESENTED BY SKELETONS: A LIMESTONE HEAD (7½ IN. HIGH) WITH SOCKETS FOR INLAID EYES, AND VERY SMALL CRANIUM COMPARED WITH THE HEAVY FACE. (FRONT, SIDE, AND BACK.)

country showing such quality of expensive paper. The printers have taken special care, which is rarely done, that the beautiful type should be even throughout."

WORK CEASES ON THE GREAT NEW CUNARD: THE SUSPENDED "534."



THE STAGE REACHED IN THE CONSTRUCTION OF THE GIANT CUNARD LINER BEFORE THE DECISION TO SUSPEND THE WORK OWING TO UNPRECEDENTED WORLD CONDITIONS: THE PARTIALLY COMPLETED HULL OF "SHIP NO. 534" (ALREADY WEIGHING 45,000 TONS) OF THE STOCKS IN MESSRS. JOHN BROWN AND CO.'S YARD AT CLYDEBANK, WHERE SOME 3000 MEN EMPLOYED IN BUILDING HER WERE RECENTLY PAID OFF.

THE Cunard Steamship Company recently announced a reluctant decision to suspend work on their new 73,000-ton liner, "Ship No. 534" (1015 ft. long), under construction in Messrs. John Brown and Co.'s shipyard at Clydebank. The yard was practically closed down on December 13, and some 3000 men were paid off indefinitely. All sub-contracts placed elsewhere likewise ceased, also involving much loss of employment. In the company's explanatory statement we read: "World conditions, which of course govern the traffic in the Atlantic as elsewhere, have now arisen of an unprecedented character



THE PROJECTED SHIP AS SHE WOULD APPEAR COMPLETED: MR. WILLIAM MCGOWELL'S IMPRESSION OF THE NEW CUNARD, A GIANTIC 73,000-TON VESSEL CONSIDERABLY BIGGER THAN THE LARGEST EXISTING LINERS, AND DESIGNED, IT IS UNDERSTOOD, TO RETRIEVE FOR GREAT BRITAIN THE "BLUE RIBBON" OF THE ATLANTIC.

which, in the opinion of the directors, render some postponement of this plan advisable." Concern was expressed, unofficially, as to the risk of the partially completed hull—an enormous structure about 45,000 tons in weight—gradually

sinking into the ground if left on the stocks too long. The Chairman of the Cunard Co., Sir Percy Bates, however, was reported to have said that there was no immediate danger, and before it could happen they hoped that work would be restarted. Fished men were to be retained to watch the hull and maintain the supports. On December 11 the matter was discussed in Parliament, and Mr. Runciman, for the Board of Trade, said that direct Government financial assistance was out of the question, but that any proposals would be most seriously considered. Efforts towards a resumption of work continued, and Mr. David Kirkwood, M.P., who had pleaded for that be expected early developments, after having discussed the prospects with Sir Thomas Bell, a managing director of Messrs. John Brown and Co., Ltd.

ZOOLOGICAL HAPPENINGS.



"HOUSE-LIONS" IN AFRICA.



THE ZOO "DRAGON" THAT ESCAPED AND FRIGHTENED THE MONKEYS: "SUMBAWA," THE GIANT LIZARD OF THE KOMODO ISLANDS, AFTER HIS ADVENTURE.

"Sumbawa" had a brief spell of liberty recently, when he escaped from his quarters, climbed some stone steps, pushed open a heavy door, and caused consternation in the Monkey House.



A VERY RARE BEAST FROM THE HIGH FORESTS OF SZECHWAN: THE GOLDEN, OR SNUB-NOSED, MONKEY.

SO COVERED WITH SHIPS' OIL THAT IT COULD NOT FLY: A RAZORBILL ASHORE AND ALMOST HELPLESS AT DEAL.

The Golden, or Snub-nosed, Monkey illustrated is now on exhibition in the Field Museum of Natural History, Chicago, for which it was obtained by Colonel Theodore Roosevelt and Mr. Kermit Roosevelt. The monkey is an inhabitant of the great mountain ranges in the Province of Szechwan, China, and is found only in forests growing at high altitudes and difficult to reach.—As to the razorbill, a correspondent writes from Deal, Kent: "As can be seen, the front and legs are covered with thick oil. The bird could hardly walk and could not fly. It is shown trying unsuccessfully to get the oil off its wings. Ships are not allowed to empty this oil in the sea, but they very often do so, and many birds suffer a terrible death."



THE SAVAGE LION: A MASSES ATTACK ON A MAN—REPRESENTED BY A DUMMY—IN CALIFORNIA.

This photograph forms an interesting companion to those of the domesticated lions which are shown on this page. Describing the scene, an American correspondent writes: "The question of what would happen to a man fallen helpless among lions was settled at the famous Gay Lion Farm at El Monte, California. The man was impersonated by a dummy. The lions were three-year-olds. What they did to the 'man' was plenty. A machine-gun would be recommended to the next 'victim.'"



A DOMESTICATED LION IN SOUTH AFRICA: ONE OF A PAIR OF YOUNG BEASTS WHICH TAKE TEA WITH THE FAMILY AND ARE AS TAME AND AS INTELLIGENT AS DOGS.



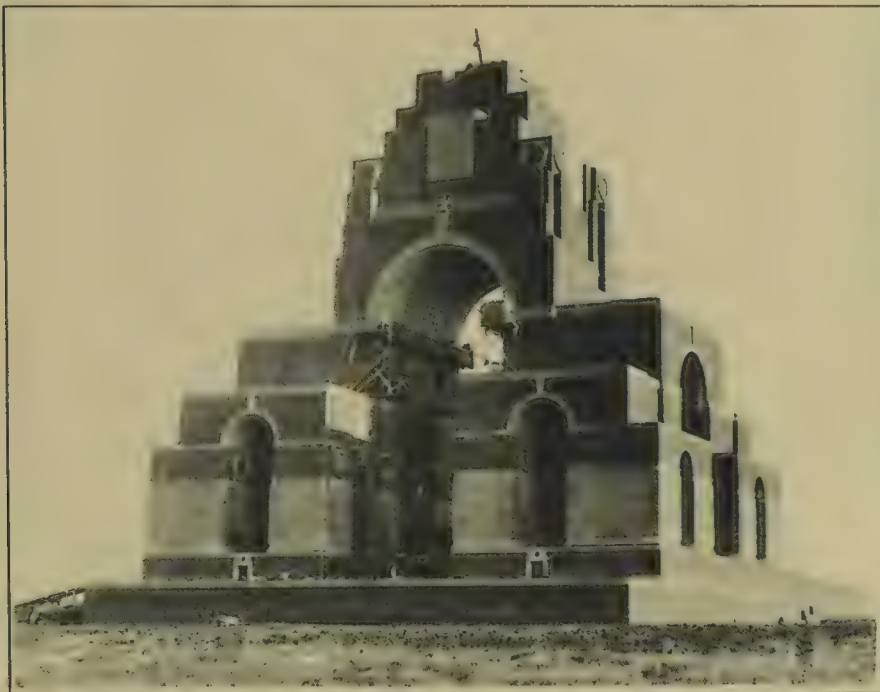
THE DOMESTICATED LIONESS BEING BRUSHED DOWN: THE DAILY TOILET THE "HOUSE-LIONS" SUFFER GLADLY.



THE DOMESTICATED LION ROAMING AT WILL: THE YOUNG BEAST ENJOYING A COMPARATIVELY NATURAL LIFE.

The photographs of a young lion and lioness here reproduced show the beasts at the home of Mr. and Mrs. E. F. V. Wells, Witbank, Transvaal, where they are being brought up. They were captured in the Northern Transvaal. Mr. Wells tells us that they have the free run of the fenced-in paddocks, and that he has found that lions living thus become as tame as any domestic animal, and are as reliable and as intelligent as the dog. Every Sunday his lions join his family at tea!

MEMORIALS; AND HISTORIC HOMES FOR SALE: SCULPTURE AND ARCHITECTURE IN THE NEWS.



THE THIEPVAL MEMORIAL TO BRITISH SOLDIERS WHO FELL ON THE SOMME—
A MONUMENT THE PRINCE OF WALES IS TO UNVEIL.

We illustrate here the impressive memorial erected at Thiepval to the 73,367 British officers and men who fell on the Somme. The tablets bearing the names of the fallen were carved in England; and the memorial, which is now practically completed, has taken some three years to build. The Prince of Wales has arranged to unveil it in the coming March. We feel it is not out of place to recall here the statement made by Sir Granville Ryrie, High Commissioner of Australia, when he broadcast an address recently on the War Graves of the Empire. Never before, he said, was the Empire one as on these world battlefields, and never before had that unity been symbolised and perpetuated as in the war cemeteries.



A NEAR VIEW OF THE TABLETS BEARING THE NAMES
OF THE FALLEN ON THE THIEPVAL MEMORIAL.



THE STRIKING
FRENCH WAR
MEMORIAL AT
ARRAS: THE
PEACEFUL OCCU-
PATIONS SCULPTURED
IN LOW RELIEF
BY M. FÉLIX
DESRUVELLES.

The French war memorial seen here forms a remarkable contrast in style to the English memorial to the officers and men who fell on the Somme, also illustrated on this page. Both are in their way striking—the one at Arras having much of the detailed sculpture suited to a memorial in a town and necessarily subject only to close inspection; while the British one in the open at Thiepval impresses the observer principally by its mass, which can best be appreciated at a distance.



THE REMAINING PARTS OF A HISTORIC MANSION TO BE LET OR SOLD: THE OLD PALACE,
RICHMOND GREEN, SURREY.

"The Home of the Plantagenet and Tudor Kings—lease to be let or sold" is the blunt statement on a notice-board outside the Old Palace, Richmond Green, illustrated here. Richard II. is said to have entertained in this house; Mary Queen of Scots to have walked in the garden; and Queen Elizabeth to have died here. Over the archway the arms of Henry VII. are engraved. The rent asked is £450.



LORD DERBY'S TOWN HOUSE TO BE SOLD: THE FAÇADE OF THE MANSION IN STRATFORD PLACE,
WHICH DATES FROM 1775.

It was announced on December 11 that the Earl of Derby had decided to sell Derby House, which stands in the small cul-de-sac known as Stratford Place, facing Oxford Street. This house was built by Edward Stratford, second Lord Aldborough, who laid out Stratford Place in 1775. It was bought by Lord Derby in 1909; and the Queen was wont to attend the Derby night dinner there, a dinner followed by a ball that was one of the outstanding events of the London Season.



THE NEW STATUE OF SIR JOSHUA REYNOLDS BEFORE BURLINGTON
HOUSE: A MONUMENT NOT FORMALLY UNVEILED.

The statue of Sir Joshua Reynolds, first President of the Royal Academy, seen here in position before Burlington House, was not formally unveiled, but was in position on December 10. December 10 is Foundation Day, the anniversary of the establishment of the Royal Academy by George III. in 1768. The statue is in bronze, on a white stone pedestal, and is the work of Mr. Alfred Drury, R.A.

AT THE "TAVERN OF THE SOUTHERN SEAS": THE ROMANCE OF THE CAPE SEA ROUTE.

A HISTORIC PICTURE BY ZEEMAN: THE "AFRICA" IN TABLE BAY IN THE SEVENTEENTH CENTURY.

By G. E. CHITTENDEN. (See Double-Page Picture in Colours in this Issue.)

THE oil-painting by the Dutch artist Zeeman (Renier Nooms), of a Dutch East Indiaman arriving at the Cape—reproduced as a double-page in colours in this issue of *The Illustrated London News*—is a happy survival among pictorial records of old-time ships on the Cape route. The romance of long-gone sea-going craft is never dead. Voyaging and daring through perilous and uncharted waters into worlds unknown—therein is their inspiration of adventure.

The central theme of Zeeman's picture is the *Africa*—a vessel, with definite records, in the service of the Dutch East India Company—billowing her way into Table Bay on a winter's day towards the end of the seventeenth century. Apart from the great artistic merits of the painting, interest centres in the faithful presentation of the structural details of the ship and also in the featuring, remarkably accurate for the period, of the full-faced view of Table Mountain and its attendant heights, the Devil's Peak and Lion's Head, as seen from the deck of a vessel standing out at sea. Indeed, the full charm of this early work lies hidden, surely, in its power to recapture interest in the story of the trade route to the East via the Cape, with all its mellowed colouring of history dating back to the fifteenth century. It was, in reality, the first great ocean route of the modern world, and to this day it retains its fame and importance, regardless of the short cut to the East via Suez.

Ever since their discovery in 1487 by the old Portuguese sea-dog, Bartholomew Diaz, the splendid headlands of Table Mountain and the Cape of Good Hope have appealed in their reality and glamour as the greatest beacons of the Seven Seas. Diaz, who first beheld them, was compelled, a broken-hearted man forced by his crew, to turn his caravels about and head for Portugal just when the secret of the Southern passage to the East was within his grasp. He was followed ten years later by Vasco da Gama, who made his memorable passage round the Cape into the Indian Ocean and finally anchored his vessels under the walls of the vast Empire of the Moguls.

In the interval of nearly two hundred years which followed up to 1652, this far corner of the African continent and the Southern route were virtually neglected by the maritime nations except for occasional passages by Portuguese, Dutch, and English merchant fleets. Sir Francis Drake, it will be recalled, passed in sight of the Cape of Good Hope and Table Mountain on his dashing voyage round the world in the *Golden Hind* in 1580; and he noted in his official log that it was the fairest and most imposing headland they had sighted in the whole circumference of the earth.

With the gradual growth of trade with the East in the seventeenth century, the round-Africa route came to be more fully developed, and the Cape was regularly visited by the argosies of both the British East India Company and the Dutch East India Company. The latter first perceived the great value of the Cape as the "Half-way House" to the East, and in 1652 they took possession of Table Bay and foreshores, where they opened a settlement, not with the avowed purpose of colonisation, but to serve as a refreshment-station for watering and revictualling their fleets and resting their scurvy-stricken crews. From that time dates the full exploitation of Southern Africa and the opening up of the great ocean highway to the East. Very soon its history became a part of international affairs, and in the frequent wars of the European nations which followed in the seventeenth and early eighteenth centuries, the Cape was always a vital strategical point, even as it is to-day.

The other appeal in Zeeman's picture harks back to the old ships themselves and their voyages. The present age is one of facility in distant travel, probably more so

than any other period in the history of the human race. Up to the beginning of the air age, to travel afar has always spelt ships and the sea, and, in the light of the splendid comforts of the modern liner, the size and facilities of the old-time vessels form a subject of picturesque comparison. Consider, in this respect, the huge new Cunarder now "held up" on the Clyde—veritably a floating principality—with an over-all length from stem to stern of over a thousand feet; with a height from keel to mast-tops exceeding approximately that of the dome of St. Paul's; with a cubic capacity comfortably capable of accommodating some three thousand souls, in addition to thousands of tons of cargo. Here, in juxtaposition, is a contemporary description of an old Dutch East Indiaman, identical with the *Africa*, and quaintly termed a big, ocean-going vessel—

"It is not unusual, when travel is the topic of conversation," says the early writer, "for one to be asked what is the size of a ship, and one is often perplexed what to answer. . . . Even Dutch East Indiamen are not all the same size, but for the benefit of such of my readers

captain was remunerated at a rate of from 50 to 80 gulden per month; the first mate received 40 gulden, the second mate 30 gulden, third mates 20 gulden, purser 30 gulden, doctor 30 gulden, and most of the remaining senior members of the crew 20 gulden per month. Petty officers and lesser hands received 14 gulden, while experienced sailors earned 10 gulden and cabin-boys 5 gulden per month. The munificence of these wages may be assessed by calculating a Dutch gulden as equivalent to approximately 1s. 8d. in English currency.

The average conditions of voyages to the Cape in these merchant-vessels make less pleasant reading. Numerous records of them have been preserved in the State Archives of the Union Government at Cape Town, and Mr. C. Graham Botha (the present Chief Archivist) has, in the course of his wide researches, brought to light many intimate and terrible revelations of the hardships which had to be endured by the crews and possibly, to some extent, by the passengers.

The hard lot of the crews was caused principally by the limited capacity of these ships for the storage of adequate

supplies of fresh water, and by the lack of refrigeration for the preservation of foodstuffs. The duration of the passages to the Cape in those early days was seldom less than three months, and often longer. Salted and highly pickled foods (principally beef, pork, and fish), biscuits, cheese, dried beans and peas, were the staple articles of diet. In the heat of the Tropics the moist warmth in the unventilated wooden holds caused all foodstuffs to deteriorate rapidly. The meat, cheese, biscuits, and dried vegetables became maggoty or rancid. Everything absorbed the musty smell and taste peculiar to wooden ships. The water warmed up and became stagnant, and animal-culæ bred in the closed storage-casks, so that when they were broached for consumption the polluted liquid, immeasurably precious in its scarcity, gave off a loathsome smell. One vivid chronicler records that when the voyages lengthened into weeks, as the ships lay in the Doldrums, the men had to resort to sucking their limited ration of water through their teeth, as through a syphon, to drain it of the wriggling animal life!

Sanitation and the ordinary rudiments of modern hygiene were not practised. The use of citrons and fruit

juices as antiscorbutics was apparently unknown or little used, and scurvy in its most virulent form raked the ships like a scourge, frequently claiming from 30 to 40 per cent. of the vessel's complement in mortalities. Under these conditions, only the hardiest survived malady or sickness in some serious form. Temporary insanity was frequent, and was due, doubtless, to the general conditions and to the fact that in these old wooden ships of a few hundred tons register the men were herded in incredibly confined unventilated spaces, and exposed to appalling heat and smells. Mutual resentments smouldered until they flared up in outbreaks of physical violence. Discipline inevitably suffered as the voyages progressed and had to be enforced principally by the business end of a tarred rope. The fittest survived, and, through it all, the old ships ploughed their way to their destinations, and the sight of land brought its delirious joys to the wearied crews.

Such were the conditions of ocean travel in the old East Indiamen during the seventeenth century. With the construction of larger ships and the increased transport of passengers and settlers to the Cape, the documents in the South African Archives record innumerable improvements in the conditions of ocean travel; so that in the eighteenth century we hear of ocean travellers eulogising the joys of voyaging to the Cape. This process of improvement has been steadily maintained until the present day, when the speedy and large ocean caravanserais make the voyage nothing but a pleasure cruise in a well-equipped hotel.



THE MOST MODERN ROUTE TO THE CAPE—THE AIRWAY: THE FIRST CHRISTMAS AIR MAIL FROM LONDON TO CAPE TOWN ABOUT TO BE TAKEN ABOARD THE "HERACLES" AT CROYDON AERODROME.

The first Christmas air mail from London to South Africa left Croydon Aerodrome on the morning of December 9 in the Imperial Airways air-liner "Heracles," and is due at its destination on December 20. The Hon. Charles te Water, High Commissioner in London for the Union of South Africa, watched the sacks of letters and parcels loaded into the machine; and he is seen at the right of the group in our photograph. By arrangement with the G.P.O., Imperial Airways provided some thirty thousand special souvenir envelopes for the use of those sending greetings to their relatives and friends in South Africa. It is significant to note that the last ordinary-route collection for Christmas mail for the same destination was made on November 27.

as are curious after knowledge and have never had an opportunity of seeing for themselves big, ocean-going vessels, I will try to describe the general type to which most Indiamen belong.

"If they are to be really serviceable for the Company's purpose, the first essential is that they should be very strongly built. This is necessary to enable them to withstand wind and weather, and also in order that they may carry a large amount of cargo. The normal cargo of an East Indiaman is 700 lasts, each last being reckoned as equal to 4000 Dutch pounds, but consisting, in actual practice, of as much cargo as occupies forty-two cubic feet of space. There are, however, some kinds of cargo that differ markedly from the ordinary type in the proportion of size to weight, being either light but bulky or the reverse, and for goods of this sort there is a separate scale. Thus, for example, eight hogsheads of wine are reckoned as a last; so are five casks of brandy, five casks of dried prunes, twelve tuns of herrings, thirteen tuns of tar, three thousand six hundred pounds of almonds, seven quartels of blubber, four pipes of oil, two thousand pounds of wool; and so on."

The detailed description thereafter deals with the main dimensions of the vessel. The over-all length of the ship along the keel was 182 feet; its width at its broadest point above sea-level was 42 feet; the height of the mainmast was 170 feet; that of the foremast, 140 feet; that of the mizzenmast, 70 feet; and that of the bowsprit, 80 feet. The crew complement varied from 250 to 300 men. The

Portraiture by a Master to be Represented at Burlington House.



"MME. DE RICHEMOND ET SA FILLE": BY THE FAMOUS FRENCH PAINTER, J. L. DAVID (1748—1825).

It was announced recently by Sir William Llewellyn, President of the Royal Academy, that the Louvre authorities had arranged to send forty-six pictures to London, to be included in the forthcoming Exhibition of French Art to be opened next month at Burlington House. Among the paintings specified was David's "M. and Mme. Sériziat," which is regarded as one of his finest works in portraiture. The fact that it is shortly to be seen in London lends a special interest to the kindred example of his art which is here reproduced. David, of course, made his fame as a historical painter, more especially of scenes from antiquity, such as "Belisarius Asking Alms," "The Sabine Women," or "The Oath of the Horatii," and later of episodes

in the career of Napoleon. He was the prophet of eighteenth-century classicism, and long reigned supreme over the French art world of his day. After Napoleon's fall he retired to Brussels, where he died. "To-day," writes Mr. Ernest H. Short (in his interesting book, "The Painter in History"), "the life-work of Jacques Louis David is not valued for the cold rhetoric of these gallery pictures, but for his portraiture. In the 'Michel Gérard' in the Musée du Mans, and the charming 'Madame Sériziat' in the Louvre, David displays insight into character and capacity for expressing his insight in terms of paint." Among his other well-known portraits are those of Mme. Récamier and Mme. Vigée Le Brun.

Touching at the Cape in the 17th Century: The Dutch East Indiaman "Africa" in Table Bay about 1668.



A HISTORIC PICTURE BY ZEEMAN, THE DUTCH MARINE PAINTER: A SHIP ARRIVING AT THE CAPE—"THE HALF-WAY HOUSE" TO THE EAST, OR "TAVERN OF THE SOUTHERN SEAS."

The above picture, by the well-known seventeenth-century Dutch marine painter Renier Nooms, otherwise called Zeeman (as having been originally a sailor), shows not only the earliest accurate view of Table Bay, but also—more important still—an actual portrait of a named Dutch East Indiaman of about 1668. It is known that a ship called "Africa"—doubtless the one here represented—sailed from Holland to India in 1674, 1677, 1680, and 1683, though these were not necessarily her first voyages. Another noteworthy point is the vessel's stern, with its elaborate carving and, in particular, the painted scene symbolising the country with which she traded. In the centre, below the name "Africa," is a dusky potentate enthroned. To the left, reclines Neptune, beside flowing water, and above is a turbaned man with a camel. To the right, below, is another turbaned Oriental, with two beasts and a captive; and above is an elephant. The ship flies the Dutch flag at mainmast and jackstaff, and the Dutch East India Company's flag at the stern. It might be thought from her guns that she was a man-o'-war,

but in the seventeenth century ocean-going merchant ships were always armed as a protection against enemy war-ships, privateers, and Barbary pirates. Our South African readers will be interested to know that this painting, so important historically and artistically, is destined for Groot Constantia, at Cape Town, to which it has been generously presented by Mr. Alfred de Pass, following his previous munificent gifts to that famous building, erected in 1685 by Governor van der Stel at Groot Constantia wine farm. The first Cape settlement was founded by the Dutch East India Company in 1652, for victualling vessels on the voyage to the East, and before the Suez Canal opened this was known as "the Half-Way House," or "Tavern of the Southern Seas." The romance of the Cape sea route forms the subject of an article in this issue. In the above painting, the artist's signature ("R. Zeeman") appears on the ship's hull, just above the water to the left of the stern. Zeeman was born at Amsterdam, the date being variously given as 1612 or 1623.



GREETINGS

FROM

DUNLOP



PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



M. ZALESKI.

The Polish Foreign Minister. Came to London on December 9 and saw Mr. MacDonald the next day. Discussed disarmament in long conversations with him and Sir John Simon. Left England on December 12.



SIR PERCY BATES.

Chairman of the Cunard Company. In regard to the suspension of work on the big new Cunard liner, said that the company were perfectly prepared to negotiate with the Government if opportunity arose.



THE MARRIAGE OF PRINCE NICHOLAS OF RUMANIA OFFICIALLY ANNULLED: PRINCE NICHOLAS WITH MADAME DUMITRESCU.

On November 7 Prince Nicholas went through a form of marriage with Mme. Dumitrescu, but the marriage has been declared null and void. By omitting to obtain King Carol's consent, the Prince had failed to comply with an Act which refers to the Royal Family. The Attorney-General then took action.



THE LATE SIGNOR SALANDRA: ITALIAN PRIME MINISTER IN 1914.

Signor Salandra, who died on December 9, aged seventy-eight, takes his place in history as the Italian statesman who denounced the alliance with Austria and brought Italy into the war on the side of the Allies. He was a Liberal and was Prime Minister from 1914-1916.



PREPARING TO ADD THE PRESIDENT OF THE BOARD OF TRADE TO THE CELEBRITIES IN MME. TUSSAUD'S: MR. WALTER RUNCIMAN'S HEAD BEING MEASURED WITH CALIPERS FOR HIS WAXEN EFFIGY.

Mr. Walter Runciman, the President of the Board of Trade in the National Government, is very much the political man of the moment. It is but fitting, therefore, that he should be represented among the famous figures in Mme. Tussaud's world-famous waxworks. He gave a sitting while working at his home in Barton Street, Westminster.



THE MODERNITY OF JAPAN: THE EMPEROR HIROHITO INAUGURATING THE MUSEUM OF SCIENCES AND INVENTIONS IN TOKYO.

The present Emperor of Japan, who traces his descent through a direct line of Emperors from the divine ancestress, Amaterasu, is always ready, with the growth of democratic ideas in the Far East, to mingle with his subjects. Here he is seen inaugurating a Museum in the Ueno Park, Tokyo, while barely visible behind him stands the Empress.



MEMBERS OF THE COMMITTEE TO ENQUIRE INTO GERMANY'S ECONOMIC POSITION, AT BASEL.

The special advisory committee set up by the Bank of International Settlements to enquire into the economic position of Germany in relation to the Young Plan concluded its first week's work on December 12—namely, the collection of material for making a general picture of the economic situation in Germany. Its members seen in session in our photograph are (from left to right round the table): Dr. R. G. Bindschedler, Vice-President of the Crédit Suisse, Zurich; Mr. Nohara (Japan); a Jugo-Slav delegate; two interpreters; M. Oscar Rydbeck (Sweden); Professor Charles Rist, nominated by the Bank of France; M. Colijn, nominated by the Netherlands Bank; Count Schwerin von Krosigk (Germany); Dr. Carl Melchior, nominated by the Reichsbank; Mr. Walter Stewart, of the Chase Pomeroy Bank, U.S.A.; Signor Alberto Beneduce, nominated by the Bank of Italy—elected President; M. Emile Franqui (Belgium); Sir Walter Layton, nominated by the Bank of England.



MR. P. G. MYLNE MITCHELL.

Appointed Chairman of the Royal Mail Steam Packet Company. Entered the company's service thirty-nine years ago as a junior clerk, and has been General Manager of the company for some nine years.



MRS. MARY HUGHES.

Died, December 9; aged ninety-one. The original of the poem "Mary had a little lamb." The lamb followed her to school when she was a girl of eight, in 1841, in the Vale of Llangollen.



MR. ARTHUR HENDERSON AND HIS WIFE AT CANNES: THE PRESIDENT OF THE GENERAL CONFERENCE ON DISARMAMENT RECUPERATING.

Satisfaction has been felt that Mr. Henderson will keep to his appointment as President of the Disarmament Conference, which is expected to open on February 2, since his retirement might cause difficulty in choosing a substitute. Mr. Henderson was urged to go abroad by his doctor.



MR. C. G. B. STEVENS, WHO WAS SHOT IN BENGAL BY AN INDIAN WOMAN.

Mr. C. G. B. Stevens was shot dead in his office in Comilla, Bengal, on December 14, by one of a pair of Indian women who entered his office to present a petition. He was forty-one. He entered the Indian Civil Service in 1913.

FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



IN THE JAWS OF THE WHALE: THE MOUTH OF THE 65-TON MONSTER AT OLYMPIA.

A whale, belonging to the Pacific Whaling Company and caught two years ago, is now on view, embalmed, at Olympia. It arrived in London from America on December 1—probably the largest single package that has ever crossed the Atlantic—and was unshipped by the "London Mammoth" crane.



ANOTHER BURMAN REBEL CAPTURED: BOH AUNG SHWE STANDING IN CHAINS BETWEEN POLICE OFFICERS.

Boh Aung Shwe, a notorious rebel leader who haunted the riverine tract between Insein and Henzada, was arrested on November 16. He is said to be only twenty-one years old. His capture was followed a fortnight later by the execution of Saya San, the organiser and chief leader of the rebellion in Burma. The Prome district is still the worst affected.



PURCHASED BY THE ALBRIGHT ART GALLERY OF BUFFALO: A STATUE PRESUMED TO BE OF LOUIS XI.

This statue was purchased recently from the collection of Joseph Brummer, of New York. It is of carved wood, life size, and is presumed to represent Louis XI, of France as a young prince, holding a falcon and a missal. It carries the original polychrome of scarlet, blue, and gold.



CHRISTIAN RELICS IN A SOVIET ANTI-RELIGIOUS MUSEUM: ROBES AND MITRES OF FORMER RUSSIAN BISHOPS DISPLAYED ON LIFE-LIKE FIGURES IN LENINGRAD.

Part of the anti-religious propaganda which is officially run by the Soviet Government consists in the public display of relics of Christianity so arranged as to induce ridicule rather than reverence. Attention is also concentrated on the designing of large posters, in which figures of fanatical and fat old men are often held up to derision as typical priests, and share opprobrium with gross, top-hatted capitalists.



BUILDING AN OLYMPIC BOB-SLEIGH RUN AT LAKE PLACID, NEW YORK: THE RUN IN COURSE OF PREPARATION FOR THE WINTER GAMES.

In February 1932 the Olympic Games (winter sports section) are to be held on Lake Placid, New York, and Great Britain will take part. Skating trials have already been held in London, and among those chosen to represent Great Britain in the figure-skating contest is Miss Megan Taylor, who is only eleven years old. The Women's Amateur Athletic Association is hoping to contest all the six women's events at Lake Placid.



THE KING'S PORTRAIT ON THE NEW NEWFOUNDLAND STAMPS.



THE QUEEN'S PORTRAIT ON THE NEW NEWFOUNDLAND STAMPS.



THE PRINCE OF WALES'S PORTRAIT IN THE NEW SERIES.



THE PRINCESS ELIZABETH'S PORTRAIT IN THE NEW SERIES.

On January 1 Newfoundland will issue a new set of postage stamps. There will be stamps with the latest portraits of the King, the Queen, the Prince of Wales, and the Princess Elizabeth. The Princess Elizabeth stamp bears the King's favourite portrait of her, in pale blue, and shows the Princess clasping her Teddy bear. Others will illustrate Newfoundland's basic industries.



THE EXCAVATIONS AT HERCULANEUM: A NEW STREET THOROUGHLY UNCOVERED; SHOWING WALLS, DOORWAYS, PAVEMENTS AND PILLARS ALL STANDING IN THEIR ORIGINAL PLACES.

Our readers will remember the pictures in our last issue of Herculaneum rising from its tomb. We add this photograph of the latest street to be completely uncovered—one that is as finely preserved as could possibly be hoped, and has been restored to a close approximation of its appearance in A.D. 79. In that year a great eruption of Vesuvius buried this quiet seaside resort under a deep stratum of mud, which solidified and preserved the town almost intact. It is hoped that Herculaneum will reveal even greater treasures than Pompeii.

NEWS IN PICTURES: TWO ANNIVERSARIES; AND AN UNFORTUNATE NAVAL OCCASION.



THE KING OF SIAM'S FIRST PUBLIC ACT SINCE HIS AMERICAN TOUR: HIS MAJESTY PAYING HOMAGE TO HIS FATHER'S MEMORY ON THE ANNIVERSARY OF HIS DEATH. King Chulalongkorn of Siam, father of the late King Rama VI. and of the present ruler, King Prajadhipok, was the greatest and most beloved monarch of the Chakri Dynasty. Since his death on October 23, 1909, the nation has reserved that day for paying homage at his statue in front of the Throne Hall in Bangkok. This year the day was observed with the usual ceremonies by (Continued on right above.)



QUEEN RAMBAIBARNI OF SIAM LIGHTING MEMORIAL CANDLES BEFORE THE STATUE OF THE LATE KING CHULALONGKORN: A ROYAL TRIBUTE IN BANGKOK. the whole population, from the King down to the poorest people. Their Majesties came to lay wreaths at the monument, and knelt down in public before the statue, which at night was brightly floodlighted. King Prajadhipok had recently returned to Siam from a tour in the United States and Canada. In New York he underwent an operation on his eyes.



THE WRECK OF A BRITISH MINE-SWEEPER WITH THE COMMANDER-IN-CHIEF OF THE CHINA STATION ON BOARD: H.M.S. "PETERSFIELD" ON THE ROCKS OF TUNG YUNG ISLAND, NORTH OF FOCHOW.

WRECKED WITHOUT CASUALTIES, AND EVENTUALLY ABANDONED: H.M.S. "PETERSFIELD" AGROUND.

H.M.S. "Petersfield," a mine-sweeper attached to the China Squadron for special service with the Commander-in-Chief, ran ashore in a fog, on November 11, on Tung Yung Island, while bound from Shanghai to Foochow. She struck on rocks where the P. and O. steamer "Sobraon" was lost twenty years ago. The Commander-in-Chief, Sir Howard Kelly, was on board the "Petersfield."

No lives were lost, and the crew, after vain efforts to get the ship off, were safely landed. The British cruiser "Suffolk" hurried to the scene, and took them to Hong-Kong. The "Petersfield" was abandoned, as she was breaking up, and there was no hope of salvage. Later, her commander was court-martialled, and reprimanded for hazarding his ship, but was acquitted of negligence.



1901: SIGNOR MARCONI (CENTRE) WITH G. S. KEMP (LEFT) AND P. W. PAGET, IN NEWFOUNDLAND TO RECEIVE THE FIRST TRANSATLANTIC WIRELESS SIGNAL.

The thirtieth anniversary of the first wireless message across the Atlantic was recently commemorated by a wireless Roll Call of sixteen nations, organised by the National Broadcasting Company of America. Speaking from London over the Transatlantic wireless circuit, Marchese Marconi recalled the historic details of his great experiment, which inaugurated the radio system. "On November 26, 1901," he said, "I sailed from Liverpool accompanied by my two technical

1931: MARCHESA MARCONI (CENTRE), WHO HAS KEPT THE THIRTIETH ANNIVERSARY OF HIS GREAT EXPERIMENT, WITH THE SAME TWO COLLEAGUES AS IN 1901.

assistants—Mr. G. S. Kemp and Mr. P. W. Paget—with the object of endeavouring to detect in Newfoundland radio signals, simply consisting of a succession of the letter 'S,' transmitted from a special station erected at Poldhu, in Cornwall. . . . At St. John's, on December 12, we flew a kite carrying an aerial; and at about 12.30 p.m. a succession of three faint clicks—corresponding to the prearranged signal—sounded distinctly in the telephone held at my ear."

QUEER FISH.

BEING AN APPRECIATION OF

"TALES OF TAHITIAN WATERS": By ZANE GREY.*

(PUBLISHED BY HODDER AND STOUGHTON.)

THE fish has a greater reputation than Lucifer himself as the Father of Lies. There is something about his size and weight which, notoriously, tempts to sin even the most veracious of men. The angler, therefore, who is proud of a seven-pound salmon will look with ill-disguised scepticism on the man who tells him that it is possible to catch with the rod a fish about one hundred and seventy times larger than this valued prize, and about two hundred times larger than the trout of any ordinary angler's dreams.

But it is in such dimensions that Mr. Zane Grey, without the slightest recourse to hyperbole, conceives the sport of angling. Anything under a hundred pounds in weight is to him as a stickleback is to the average fisherman. He has established a unique reputation as a challenger of the ocean's hugest denizens, except perhaps

the whale and the giant cuttlefish. The mere catalogue of his outfit for the South Seas reads like the equipment of an army. He has sought his giant quarry in different tropical waters—the Galapagos, Cocos Island, and in Mexican waters—and in 1928 set out to discover what new possibilities the neighbourhood of Tahiti could offer his insatiable ambition for bigger and better fish. After three expeditions, his perseverance, skill, and endurance were rewarded by the capture of what must be the largest fish ever taken with rod and tackle.

The prodigality of nature in these waters is beyond exaggeration. The sheer picturesqueness of the kaleidoscope of life has for Mr. Zane Grey—and indeed he

would be a stolid observer if it had not—as strong and constant an allurements as the epic attractions of warfare with Leviathan. "I hung over the rail for a marvellous hour and missed my breakfast. When I realised that I could not record a hundredth part of what I saw I was in despair. A school of angel-fish floated out, swimming in order, as if on parade. They were of one species, and varied in size from the size of a hand to nearly a foot in length. Pale yellow in colour, with black bands around the body, and a long yellow streamer floating back from the dorsal fin, they were surely striking. Deeper down, big fish showed dimly, seldom coming up far enough to describe. I saw a number of purple turbot. Then a two-foot grey fish, built something like a snapper, with a spur standing out from the head just below the eyes. This was surely a weapon, and the fish acted pugnacious. . . . Black angel-fish with gold tails were visible now and then, but deep and hard to study. I saw green parrot fish, and a blue fish like a bream, with electric spots and streamers from both lobes of the tail." This passage may be taken as characteristic not only of the marine pageant which surrounded the expedition, but of the *déjà vu* style which Mr. Grey chooses for his jaunty narrative. If to some English readers it will seem a little too boldly emancipated from the conventions of grammar and syntax, yet it has a certain vigour and colour.

But, while always sensitive to the lavish and flamboyant charms of the South Seas, Mr. Grey and his companions had sterner business in hand. They had reason to believe that they could find in these waters greater game-fish than they had encountered elsewhere. It was certain that sailfish, spearfish (marlin), tuna, and wahoo abounded here, and the natives had tales to tell of marlin so immense that they seemed to pass into the realm of the legendary. Mr. Grey's previous experiences led him to

give more credence to local fishermen's tales than others, of lesser faith, might have done. The expedition of 1928 was largely exploratory. It at least served to convince Mr. Grey that the Tahiti waters had unpredictable possibilities. Captain Mitchell, a member of the party, was nearly successful in capturing a spearfish of such unprecedented proportions that the Monster ceased to be merely a creature of faith and became the object of invincible determination. There was no knowing what surprises Nature might not have in store, and the sea constantly yielded up new specimens of its freakish invention. One of the most singular was this strange, sinister, and previously unknown creature: "The weight was around a hundred pounds. It had a bass shape, with a hump back, long snout, and big lips, with wide fins and tail almost meeting above and below. The colour was aquamarine blue from head to gills, and the rest appeared to be a green blue, and was wonderfully marked in a maze of circular lines on a brown background. It had large white teeth. . . . The fish had green eyes. We skinned it to find the green colour permeating all the flesh and bones, even the blood was green. It had immense scales, like those of a tarpon in shape, half of which were green with longitudinal black bars. . . . This huge fish grew to weigh several hundred pounds, and was rank poison." Nature plays many pranks and makes many experiments, but it can have made few more curious than this green-eyed, green-blooded creature of nightmare.

There was a second expedition, with elaborate equipment, in 1928-9, and it yielded more prizes of sailfish, marlin, tuna, and wahoo, and provided more briskly described adventures and encounters than can be here recorded. But it was not until the third expedition, in 1930, that Mr. Grey realised his ambition and entered into personal combat with the Giant Tahitian Marlin. The epic encounter, which was fought against a school of sharks as well as the spearfish itself, repaid all Mr. Grey's effort and patience. After hours of desperate struggle, "I unhooked the harness and stood up to lean over the gunwale. A swordfish rolled on the surface, extending from forward of the cockpit to two yards or more beyond the end. His barred body was as large as that of an ox. And to it sharks were clinging, tearing, out on the small part near the tail. Charley looped the great tail and that was a signal for the men to get into action.

"One big shark had a hold just below the anal fin. How cruel, brutish, ferocious! Peter made a powerful stab at him. The big lance-head went clear through his neck. He gulped and sank. Peter stabbed another underneath, and still another. Jimmy was tearing at sharks with the long-handled gaff, and when he hooked one he was nearly hauled overboard. Charley thrashed with his rope; John did valiant work with the boat-hook, and Bob frightened me by his daring fury as he leaned

far over to hack with the cleaver. We keep these huge cleavers on board to use in case we are attacked by an octopus, which is not a far-fetched fear at all.

"Bob is lean and long and powerful. Also he was angry. Whack! He slashed a shark that let go and appeared to slip up into the air. 'On the nose, Bob. Split his nose! That's the weak spot on a shark,' yelled Peter. Next shot Bob cut deep into the round stub nose of this big black shark, and it had the effect of dynamite. More sharks appeared under Bob, and I was scared so stiff I could not move. . . . 'Look out, Bob! For God's sake—look out!' I begged, frantically, after I saw a shark almost reach Bob's arm. Peter swore at him. But there was no keeping Bob off those cannibals. Blood and water flew all over us. . . . Of all the bloody messes I ever saw, that was the worst. 'Makes me remember—the war!' panted Peter, grimly."

The war was won, and the result of the decisive battle was a fish fourteen feet two inches long, six feet nine inches in girth, and 1040 pounds in weight, after the Shark-Shylocks had taken at least 200 pounds of flesh.

There are less violent attractions and excitements in Tahitian waters than these sanguinary encounters, and Mr. Grey is fully alive to them all. He has numerous scenes of singular beauty to describe, many of them rarely viewed by travellers; and something of their charm is captured by the admirable illustrations with

which the volume is plentifully endowed. Probably none of nature's elaborate decoration in these ornate latitudes is more remarkable than the coral. "There were areas where the coral stood up like pine cones on end, where toadstools of gold and green stood guard at dark little apertures, where miniature groves of slender points resembling aspens merged on flat plots of grey and yellow, where a meadow of clover made a pasture for heaps of sea animals like chestnut burrs, where rose-like coral heads, of different hues, stretched away farther than I could see. But to appreciate best the marvel of coral it was necessary to approach the edge of the reef where it sloped off into deep water. Here were the jewelled mansions of the gorgeous fairy-like little fish, the rows of scalloped shelves, the mushrooming flowers of purple and violet coral, studded with precious stones, the mosaic of floors, beds, nooks, nests, from which everywhere led lanes and subterranean passages, black holes and blank spaces, down into the labyrinthine maze of the interior."

We read of a lively fish-drive by natives, of a race of pirogues, of the feats of fire-walkers, whose apparently miraculous ability to tread upon hot ashes Mr. Grey ascribes simply to the thickening of the soles. We have a glimpse of the strange way of life of the "nature men"—whites who out-native the native in simplicity and passivity of existence. Navigation was not without its thrills, and at least twice the expedition came near to being cast away on coral reefs: nor did the good ship *Fisherman* lack its romantic episodes, for on one occasion it served as a floating altar for an eloping couple, an Englishman and a Princess. In quiet times, there was fishing less strenuous than the pursuit of the marlin—sport which made up for any lack of excitement by the loveliness of its surroundings amid the streams and glades of the jungle.

Land and sea of wonder, which custom cannot stale. Its delights, like all delights, must be bought at a price; but almost Mr. Zane Grey persuades us that they are worth influenza, the peculiar depression which belongs to the humid tropics, sunburn and sunstroke, and rain that is not mere downpour but the descent of all the heavens. And, if we seek a parable, we may meditate upon the inscrutable duality of nature in these proliferant regions—its infinite fertility in things of beauty, matched only by its infinite fertility in things of utter and apparently senseless evil.

C. K. A.



A NEW SPECIES, AND ONE OF THE MOST MAGNIFICENT FISH EVER CAPTURED ON ROD AND LINE: A 618-POUND MARLIN, CAUGHT BY ZANE GREY.

After a wonderful fight of over three hours Zane Grey landed this silver marlin—a name which he gave it himself, because it was different in colour and shape from any other known marlin.



THE BIGGEST DOLPHIN EVER CAUGHT: A 63-POUND WORLD RECORD, CAUGHT BY ZANE GREY.



A GREEN-BLOODED FISH CAUGHT IN TAHITIAN WATERS BY ZANE GREY: A VERY POISONOUS MONSTER, WITH GREEN SCALES, GREEN FLESH, GREEN EYES, AND GREEN BLOOD, AND WEIGHING ABOUT 100 LB.

This fish was remarkable in every detail, and could not be classified. "It had a bass shape, with a hump back, long snout, and big lips, with wide fins and tail almost meeting above and below. It was rank poison."

Reproductions from "Tales of Tahitian Waters," by Zane Grey. By Courtesy of the Publishers, Messrs. Hodder and Stoughton.

* "Tales of Tahitian Waters." By Zane Grey. (Hodder and Stoughton; 30s.)

THE FRENCH ART EXHIBITION AT THE ROYAL ACADEMY.

TREASURES FROM THE LOUVRE FOR BURLINGTON HOUSE.



"CHARLES VII., ROI DE FRANCE." BY JEAN FOUQUET.
(1415 or 1420—1480.)



"BOSSUET." BY H. RIGAUD.
(c. 1659—1743.)



"L'ARTISTE." BY NICOLAS POUSSIN.
(1594—1665.)



"JEAN II., ROI DE FRANCE."
BY A FOURTEENTH-CENTURY PAINTER.



"FRANÇOIS I." (DETAIL) BY CLOUET.
(1510—1572.)



"ELISABETH D'AUTRICHE." BY CLOUET.
(1510—1572.)



"MME. SÉRIZIAT ET SON ENFANT." BY J. L. DAVID.
(1748—1825.)



"CHOPIN." BY E. DELACROIX.
(1798—1863.)



"M. SÉRIZIAT." BY J. L. DAVID.
(1748—1825.)

and on the two succeeding pages we reproduce certain of the treasures which are being lent by the Louvre, which, as we write, has already decided to furnish

THE great Exhibition of French Art which is to be opened in Burlington House next month will be really representative in its character and, of course, will contain many world-famous masterpieces. Here

forty-six fine works, and may decide to add to this number. France, as a whole, is likely to contribute not fewer than 330 paintings and 250 drawings.

PHOTOGRAPHS BY GIRAUDON-MANSELL AND BRAUN.

LOUVRE TREASURES FOR LONDON: MASTERPIECES FOR THE FRENCH ART EXHIBITION.

PHOTOGRAPHS BY GIRAUDON-MANSELL, BRAUN, AND MANSELL.



"LE MARAIS DANS LES LANDES." BY THÉODORE ROUSSEAU.
(1812-1867.)



"COURSES DE CHEVAUX À EPSOM." BY J. L. A. T. GÉRICAUT.
(1791-1824.)



"ENLÈVEMENT DE PSYCHÉ." BY PIERRE PRUD'HON.
(1758-1823.)



"LE BEFFROI DE DOUAL." BY J. B. COROT.
(1796-1875.)



"LA SOURCE." BY INGRES.
(1780-1867.)



"LE PRINTEMPS." BY JEAN FRANÇOIS MILLET.
(1814-1874.)



"CHEVREUILS SOUS BOIS." BY GUSTAVE COURBET.
(1819-1877.)

With regard to the particularly English picture by a French master which appears on this page—"Courses de Chevaux à Epsom"—it is of interest to recall that the painter, Jean Louis André Théodore Géricault, a friend and fellow-pupil of Eugène Delacroix, was one of the *jeunesse dorée*, and was a member of the Jockey Club of France. His love of horses was such that on the return of the Bourbons he enrolled himself in the Musketeers. Later, an English connoisseur offered to show his work in London, and consequently he left for England, where he profited to the extent of 20,000 francs. While here, he carried out a number of litho-

graphs, and made studies for his "Derby d'Epsom" and that painting which is here given. He died in 1877, as he no doubt would have thought, in particularly appropriate manner, partly as the result of a fall from a horse.

MASTERPIECES FOR THE FRENCH ART EXHIBITION: LOUVRE TREASURES.

PHOTOGRAPHS BY GIRAUDON-MANSELL.



"LES BAIGNEUSES." BY JEAN HONORÉ FRAGONARD.
(1732—1806.)



"L'ARTISTE, SA FEMME ET SA FILLE." BY N. DE LARGILLIÈRE.
(1656—1746.)



"L'INDIFFÉRENT." BY J. A. WATTEAU.



"GILLES." BY J. A. WATTEAU. (1684—1721.)



"LA FINETTE." BY J. A. WATTEAU.



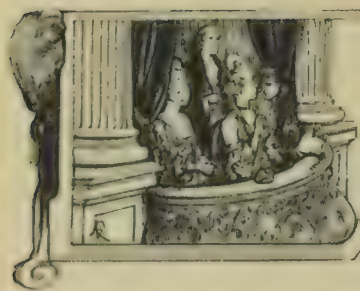
"L'INSPIRATION DU POÈTE." BY NICOLAS POUSSIN.
(1594—1665.)



"RÉUNION DE FAMILLE." BY LOUIS LE NAIN.
(1588—1648.)

"L'Artiste, sa Femme et sa Fille" has a distinctly English appeal, for Nicolas de Largillière was brought to this country when he was nine and spent nearly two years in London; for the most part, drawing. At eighteen, he came to England again and Lely employed him on the work of restoring the King's pictures. At

the same time he painted a portrait of Charles II. He left owing to the persecution of the Catholics. Later, he was offered the post of Keeper of the King's Pictures in England; but he preferred to remain in France, where he was then living, and where he died—in Paris—in 1746.



The World of the Kinema.

By MICHAEL ORME.



SUNSHINE FROM A BRITISH STUDIO.

TO find one of our leading English directors not only ready and willing to follow in the footsteps of

Continental pioneers, but, in addition, able to enter into the spirit of screen musical comedy at its very best, and triumphantly adapting the methods of such masters of musical fantasy as M. René Clair, Herr Erich Pommer, and his co-directors to the expression of our own native humour, is an event that must by no means go unsung. We have welcomed and rejoiced over the gay and brilliant productions sent to us from France and Germany time and again. It is a matter for even greater rejoicing to encounter a piece of work so gay and so brilliant as "Sunshine Susie," coming as it does from a British studio. True, this entertaining picture is based on a German musical comedy called "The Private Secretary"; it owes its catchy melodies to Mr. Paul Abraham, the composer of "Viktoria and Her Hussar"; it possesses a German "star," and an extremely charming one, in Fräulein Renate Müller, and it has already been brought to the screen in Germany by Herr Thiele, of "Le Chemin du Paradis" fame. But none of these facts can rob Mr. Victor Saville of his laurels. For in "Sunshine Susie" there is no trace of slavish or laborious imitation; there is no discrepancy between the Viennese background—its beer-garden, its solemn frock-coated *Männer-Chor*, so reminiscent of holidays in Germany and Austria, its palatial bank building—and the very individual humour of a thoroughly British comedian such as Jack Hulbert. Mr. Saville's palimpsest is as smooth, as glowing, and as rich in colour as the writing underneath. By his sympathetic understanding of a music-loving people, and by an innate sense of rhythm which has always been apparent in his work, Mr. Saville has been able to re-create the atmosphere of the original operetta without that unbridged crevice between a Continental milieu and a home-grown company which so often occurs. Mr. Owen Nares, who represents romance in "Sunshine Susie," and Mr. Jack Hulbert, whose antics as the conductor of the choir are a comic inspiration, fall into place in the genial, jolly, tunefully rollicking ensemble of beer-garden and bank as neatly, as completely, and as easily as does the charming Fräulein Müller herself. The director's lightness of touch has kept his company floating buoyantly on the scintillating surface of a stream of melody and mirth, whilst it has added to his acknowledged powers a surprising directorial versatility.

In recalling Mr. Saville's recent contributions to the screen, memory pauses first of all at his strong and well-considered adaptation—it is to be noted that this director likes to make his own adaptations—of Mr. Stanley Houghton's famous play, "Hindle Wakes." Here was a stage play that allowed of kinematic elaboration without detriment to its dramatic content. Lancashire's holiday, the "wakes" of the title, bringing relief and variety into the monotony of toil in the mills, is so important a factor in the story that a deliberate disregard of the limitations of the theatre could, for once, only strengthen rather than undermine the playwright's structure. Mr. Saville seized his opportunity with gusto. Lancashire at work and at play, the great machinery of the cotton-mills slowing down to a well-earned rest, the flaming fun of Blackpool, the drabness of Hindle exchanged for the glittering gaiety of the holiday town, were brought to the screen with vitality and lively pictorial movement, forming a prelude to the drama that from first to last found discreet emphasis in the director's illuminating touches.

Mr. Saville's later picture, "Michael and Mary," though it avoided, intentionally and skilfully, the depths of emotion, caught the spirit of Mr. A. A. Milne's play, and revealed another aspect of the director's quick response to his material. The story, threading its way through a pleasant atmosphere of sentiment and reminiscence, rosily veiling its

rather dubious ethics, acquired a certain easy rhythm and an ingratiating, if not very sonorous, harmony through the director's treatment.

In "Sunshine Susie," the dovetailing of music, action, and speech is well-nigh perfect. It tip-toes along on the peaks of frolicsome humour with an admirable air of

spontaneity that hides an extreme precision of timing and a masterly control of all its elements. Even the camera, once again in Mr. Mutz Greenbaum's most capable and artistic hands, skips merrily from one shot to another, completing the effect of exhilarating, whimsical, dancing joyousness that forms the essence of this delightful entertainment.

A NEW STAR—HELEN HAYES.

It is reported of Miss Helen Hayes—Hollywood's latest recruit from stage to screen—that even in her probationary days, as a member of a Broadway chorus, her ambition was to become a great tragic actress. How far she has travelled towards this goal London filmgoers have recently had an opportunity of judging from her first film, "The Lullaby" (soon to be seen again in the West End). And there is little doubt that, though a discerning public, no less than the critics, is, or should be, shy of using that much-abused word "great," Miss Hayes's performance has been deservedly acclaimed as a revelation of remarkable emotional power. In fact, it can be said of her that her work in this picture completes the most notable triangle of feminine screen achievement among the newcomers of 1931—the other two sides having been built up by Miss Irene

Dunne as Sabra Cravat in "Cimarron" and Miss Ina Claire in "Rebound." Between the leading women's parts in "Cimarron" and "The Lullaby" there is, too, an interesting similarity in that both cover a long period of time and thus afford the actresses concerned splendid opportunities to exploit the drama inherent in the development of character. Of the two rôles, that of Sabra Cravat is perhaps the less exacting to play before the camera, partly because the virile story, with its fast action and spacious backgrounds, is essentially of the kinema, and also because the character of the heroine is built up by almost imperceptible gradations to a definite peak. In "The Lullaby" the process is reversed to become destructive rather than constructive. Nor does the much more static, over-sentimentalised, too-familiar theme lend any aid of grace or freshness to Miss Hayes's task. Her triumph is over, not with, her material. She is, moreover, called upon to play a woman of alien race—a tax that seems to have been imposed almost wantonly upon the credulity of her audience, since there is no reason why the story could not have been equally effectively set in her native America.

It is therefore the greatest tribute to her artistry to say that this deliberate defiance of national likeness ceases very quickly to detract from the compelling power of her performance. Though she is never for a moment French, either in accent or gesture, or appearance, her concern with the inwardness rather than the externals of her part sweeps aside the inconsistency as a thing of no account. As the story of the little Normandy peasant girl, imprisoned for complicity in the jewel robberies of the man who becomes her protector when she is deserted by her American lover, unfolds through its sordid stages that bring her, old and broken, to the streets, we see not a Frenchwoman, not an American, but any mother sacrificing herself for the sake of her son. Only acting that comes within hailing distance of greatness could discount such handicaps of material and nationality as Miss Hayes discounts them. And her touch has the same firmness, her emotion the same moving restraint, throughout; though of all the phases of a woman's degradation she depicts with such almost shocking sincerity the most memorable is that of middle-age, when, having made her choice of a profession that will provide a surgical training for her son, she is still young enough to remember, but not yet old enough to have achieved indifference.



TWENTIETH-CENTURY HISTORY ON THE SCREEN: THE SULTAN ABDUL HAMID II. HOLDING AUDIENCE IN THE THRONE ROOM AT CONSTANTINOPLE—A SCENE FROM A NEW FRENCH FILM, "JALMA LA DOUBLE."



TURKEY'S LAST AUTOCRATIC SULTAN AS REPRESENTED IN A FILM: ABDUL HAMID II., IMPERSONATED BY M. H. DE BAGRATIDE.

"Jalma La Double" is the title of a new screen picture produced by the Cinéromans Films de France, based on a historical romance by Paul d'Ivoi, with scenic effects arranged by M. Roger Goupillères. The story introduces incidents of the reign of Sultan Abdul Hamid II., who was deposed after the "Young Turk" Revolution of 1908. The characters include two girls named Jalma, one of whom is the daughter of the deposed Sultan, Murad V. (brother of Abdul Hamid), and if she has a son, the boy will become a claimant to the throne. The girls are arrested and imprisoned, and Murad, in an interview with the Sultan, demands his daughter's release as a condition of preventing civil war. Another scene shows the rescue of the girls from a dungeon by two young Frenchmen, aided by "the Sultan of the Beggars" and his followers.

GREAT WAR PERSONALITIES ON THE SCREEN:



THE RUSSIAN COMMANDER-IN-CHIEF AS REPRESENTED IN THE NEW FILM, "1914": THE GRAND DUKE NICHOLAS (FERDINAND HART).



THE GERMAN IMPERIAL CHANCELLOR OF "SCRAP OF PAPER" NOTORIETY: HERR VON BETHMANN-HOLLWEG (ALBERT BASSERMANN).

PROTAGONISTS OF "1914," A NEW WAR FILM.



THE ILL-FATED EMPRESS OF RUSSIA AS IMPERSONATED FOR THE SCREEN: THE TSARINA (LUCIE HÖFLICH) IN THE NEW FILM, "1914."



THE MAN WHO SET ALL EUROPE ABLAZE: GAVRILLO PRINCIP (CARL BALHAUS), THE SERAJEVO ASSASSIN, UNDER INTERROGATION AFTER HIS ARREST.



THE EMPEROR OF RUSSIA SIGNS THE MOBILISATION ORDER: (RIGHT TO LEFT) THE TSAR (REINHOLD SCHÜNZEL), THE TSARINA, AND M. SAZONOFF, RUSSIAN FOREIGN MINISTER (OSKAR HOMOLKA).



THE BRITISH AMBASSADOR IN ST. PETERSBURG VISITS THE RUSSIAN FOREIGN MINISTER: SIR GEORGE BUCHANAN (FRITZ ALBERTI, RIGHT) WITH M. SAZONOFF.



THE INNER COUNSELS OF AUSTRIA-HUNGARY: (LEFT TO RIGHT) THE EMPEROR FRANCIS JOSEPH (EUGEN KLÖPPER), COUNT STEPHAN TISZA (DR. TORDAI), COUNT BERCHTOLD (ALFRED ABEL), AND CONRAD VON HÖTZENDORFF (ALFRED GERASCH) AT BAD-ISCHL.

We illustrate here some of the principal personages represented in a new German historical film entitled "1914—the Last Days before the World Conflagration," produced by the Atlas Company. This picture is remarkable for the fact that it brings on to the screen impersonations of several statesmen who are still living. Among them, for instance, is represented Sir Edward Grey, now of course known as Viscount Grey of Fallodon, who figures as a character in one of the above photographs. A few notes on some of the other famous people represented may be of interest. The Grand Duke Nicholas left Russia, in a British cruiser, in March 1919, and lived quietly near Paris. He died in 1929. M. Sazonoff, who



TWO STATESMEN WHO SOUGHT PEACE, BUT WITHOUT AVAL: THE BRITISH FOREIGN MINISTER, SIR EDWARD GREY (PAUL MEDEROW, ON THE RIGHT), IS VISITED BY THE GERMAN AMBASSADOR, PRINCE LICHNOWSKY (FRITZ ODEMA), IN LONDON.

was Russian Foreign Minister in 1914, went to live at Versailles in 1920, and died at Nice in 1927. Prince Lichnowsky's peace efforts brought him into disfavour in his own country, and he took refuge in Switzerland, but returned to Germany after the war, and died in 1928. Count Tisza, Premier of Hungary when the war began, was killed by soldiers on October 31, 1918. Conrad von Hötzendorff was Austrian Chief of Staff in 1914. After the war he retired into private life, and died in 1925. Count Berchtold, Austrian Foreign Minister on the outbreak of the war, gave up politics on the fall of the Hapsburg dynasty. Herr von Bethmann-Hollweg resigned in July 1917, and abandoned politics. He died in 1921.



A PAGE FOR COLLECTORS. OLD PISTOLS.

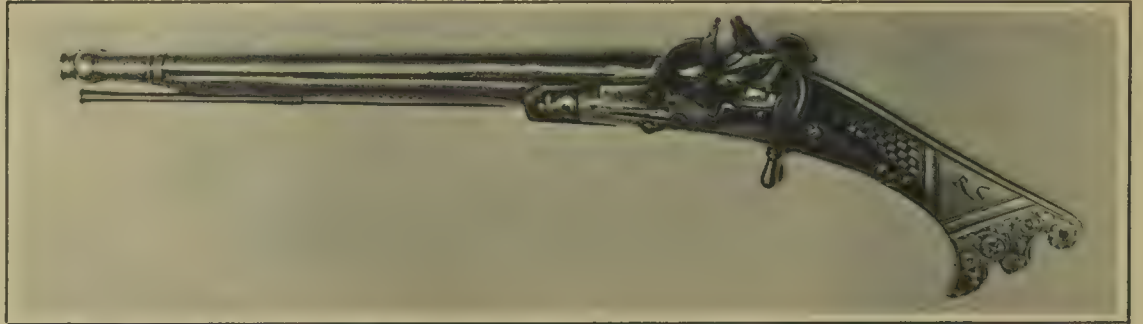
By FRANK DAVIS.

generally believed to have been invented in Nuremberg about 1517, and the long period during which it was used suffices to prove its efficiency. The intricate mechanism caused the production to be costly, but notwithstanding this it remained in favour for a

to revolve rapidly and the pan-cover to be shot back, the contact with the pyrites with the revolving wheel making sparks sufficient to fire the priming in the pan." The merits of this invention in place of a separate flint and steel are too obvious for comment.

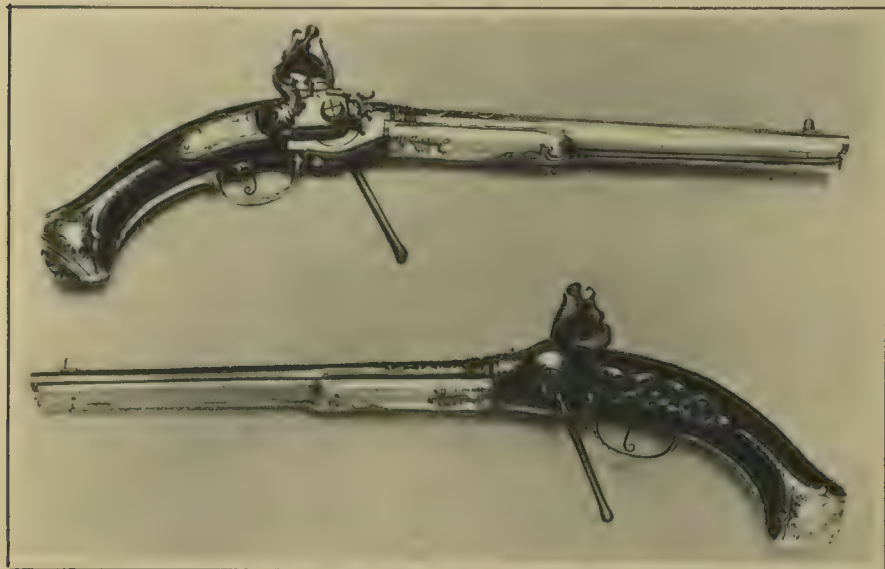
THERE are many things that look almost as well in the impersonal surroundings of a public collection as in a well-designed and well-furnished private house: such are great pictures, fine sculpture, splendid tapestries, noble pieces of furniture. But other and smaller objects suffer considerably. It is not that they are not imposing enough in their glass cases, but they are crying out for some appreciative fingers to take them out of their official resting-place and turn them over and over and test their weight and caress their shapeliness. This is particularly so with such things as illustrate this article, for they were made for use and not for show, in an age when it was considered no disgrace to lavish upon lethal weapons those arts and graces which a more scientific century now thinks only suitable to less murderous objects.

The modern weapon of precision has gained in accuracy and deadliness at the expense of good looks; we can polish people off with far greater efficiency, but



1. A SCOTTISH SNAPHAUNCE OF THE EARLY SEVENTEENTH CENTURY: A CHEAP AND SIMPLE TYPE OF PISTOL—A "GODSEND TO ALL POOR ROBBERS, THUGS, BANDITS, AND SUCH-LIKE"—WHICH WAS INVENTED ABOUT THE MIDDLE OF THE SIXTEENTH CENTURY AND EVENTUALLY SUPERSEDED THE CUMBERSOME AND EXPENSIVE WHEEL-LOCK.

The spark of a snaphaunce is made by the pyrites, or flint, striking against the steel when the trigger is pressed. The snaphaunce illustrated here is of Scottish provenance; is of metal, with a flat fish-tail butt typical of Scottish work of the period; and is finely engraved.



2. A PAIR OF ITALIAN BREECH-LOADING PISTOLS OF BEAUTIFUL WORKMANSHIP: SILVER-MOUNTED PIECES (C. 1700), SHOWING THE PERFECTED FLINT-LOCK WHICH SUPERSEDED THE MORE PRIMITIVE SNAPHAUNCE MECHANISM ABOUT 1630.

These pistols were made in Florence in about 1700. The engraved figures of "Firenze" and "Cocchi" on the plates below the barrels are particularly well worth attention for the minute perfection of their workmanship. Up till the eighteenth century practically all pieces of this type were imported into England, and thus exercised great influence on the development of English armourer's work.

the instruments we use lack those touches of refinement which ravish our eyes when we look at such examples as these. This is not to suggest that all early pistols were lavishly engraved and decorated; what has happened, of course, is that the plainer specimens have been allowed to disappear, while their more ornate and expensive counterparts were treasured. But it is true that the average pistol of about the time of Queen Anne has an air about it which makes one think of a piece of furniture of high quality rather than of an instrument of offence. Even if the butt is quite plain, it will, as likely as not, have a line or two of carving of the sort one might find on the arm of a chair or the knee of a cabriolet leg.

Old pistols have a purely æsthetic appeal to the collector. First there is their purely æsthetic appeal, their shape, the quality of their decoration, the ingenuity and grace of their inlay or engraving: secondly, their mechanical qualities, and the arrangement of the working parts.

To those with a bent towards mechanics the latter will be by far the more intriguing. This is no place for detailed drawings of different kinds of mechanism, but what follows will, I hope, be sufficient to stimulate the curious to a more close investigation. The things have the charm and ingenuity of the works of a watch, particularly the earliest type with which this page is concerned, the two wheel-lock weapons of Fig. 3.

The wheel-lock—a most ingenious and delicate gadget—was in its time as revolutionary an invention as, say, the Lewis gun. On this point I cannot do better than quote H. J. Jackson in "European Hand Firearms." He writes: "The wheel-lock is

long time after the inventions of both the snaphaunce and flint-lock proper." (I will explain these two latter terms in a moment.) "It consists of a steel wheel or disc, the edge of which, grooved and serrated, protrudes through the flash-pan. In the centre of this wheel a square hole is cut, enabling it to be fixed to the lock-plate after passing over the square-cut spindle, to which the spanner or key is fitted. This spindle, passing through the lock-plate, is attached by means of a short chain (usually of three links) to a very powerful spring. The wheel, when wound, is held by the nose of the sear, being forced (through a hole in the lock-plate) to enter a cavity at the back of it, and the pyrites holder, by a spring, is made to

press upon the sliding pan-cover. On pulling the trigger, the sear spring is released, causing the wheel

Now for the next development—the snaphaunce—which is the transition type between the wheel-lock and the flint-lock. Illustration No. 1 is a Scottish pistol of the early seventeenth century with this device. The difference in the mechanism will no doubt be obvious. Instead of the rather complicated and cumbersome wheel, the spark is fired by means of the pyrite or flint striking against the steel when the trigger is pressed and the nose of the sear withdrawn—at the same time the pan-cover is pushed back and the priming exposed. The snaphaunce was invented about the middle of the sixteenth century, and was superseded by the flint-lock about 1630—I should have written "more or less superseded," for there are dated examples of Scottish snaphaunces down to 1702. The word is said to have been derived from the Dutch *snaphaans* ("chicken-thieves")—another suggestion is that it comes from the German *Schappehahn* ("pecking-fowl," from the shape of the cock). Whatever the explanation, it was a godsend to all poor robbers, thugs, bandits, and such-like, for the wheel-lock was an expensive luxury, and the old match-lock was too slow and cumbersome a weapon for quick action.

The flint-lock is the snaphaunce simplified and carried a stage further—the pan-cover is combined with the steel, the form of the cock is altered, and allowance is made for half and full cock. Two breech-loading flint-lock Italian pistols of about 1700 are illustrated in Fig. 2.

But there is more in old pistols than their works: they can be, and are, uncommonly beautiful objects. For example, the two in Fig. 3, that once belonged to some swaggering German mercenary, are inlaid with ivory and engraved, while the metal parts are beautifully chased.

The Scottish pistol of Fig. 1 is of metal, with a flat fish-tail butt, also finely engraved, while the two Italian pistols of Fig. 2 are mounted in silver. Some idea of the quality of this mounting can be gained by a careful study of the photograph. These two Florentine pieces are important also in that they represent a type which had great influence in England. Up to the eighteenth century we imported practically all our fine weapons of this character, but after the turn of the century—helped a great deal by foreign craftsmen—English gunsmiths gained a solid reputation for efficient work, though they concentrated more upon precision than upon beauty.



3. FINELY DECORATED GERMAN WHEEL-LOCK PISTOLS OF THE LATE SIXTEENTH CENTURY: WEAPONS WITH AN EARLY MECHANICAL METHOD OF FIRING THE POWDER WHICH WAS PROBABLY INVENTED IN NUREMBERG ABOUT 1517.

The pistols are embellished with engraved ivory. The upper weapon was made at Augsburg; the lower at Nuremberg. The action of the wheel-lock, which was satisfactory but expensive to produce, will be found fully explained in the article on this page.—[Photographs reproduced by Courtesy of Mr. H. Furmage.]

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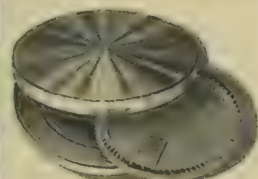


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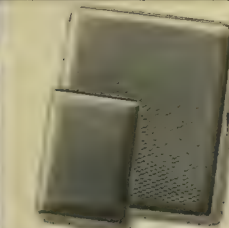
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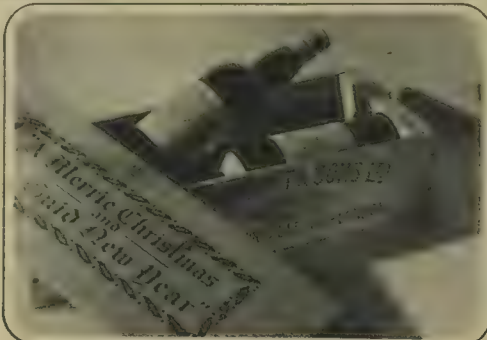
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SOME REFLECTIONS ON CHINA AND JAPAN.

(Continued from Page 992.)

than to over-step their indefinite bounds. Nearly all the catastrophes in history have been caused by an error of judgment made by a Power in estimating its strength. Governments, Empires, and civilisations only lasted as long as they knew and respected the limits of their strength and kept their sense of proportion.

During the eighteenth century the groups which directed Europe had made a great effort to discover those elusive limits and to respect them, especially during a time of war. All the rules which the eighteenth century had imposed on war and the nineteenth century no longer understood were designed to prevent the abuse of force just where it was most easy and dangerous. But consciousness of the limits of force became obscured in the great convulsion which upset Europe between 1789 and 1815. The explosion of so much new energy, and the extraordinary events which that explosion produced, broke on all sides, and in a few years, the accepted views of what was possible and impossible. A new mystical idea of force took possession of men's minds and rendered increasingly false the vision of reality. At one moment the world was almost ready to believe that it could remake the universe by volleys of artillery. Napoleon was at once the idol and the victim of this mystical idea of force which alone makes the Revolution and the Empire a comprehensible drama.

After the catastrophes of 1814 and 1815 there was a complete change in Europe. The Restoration is incomprehensible, in its turn, if one does not take account of that reaction towards the mystic power of force by which it was inspired. Despite what has been said of its anti-liberal spirit, the Restoration was dominated by the idea that force alone is neither sufficient to govern States nor to reform nor to establish a system of balance or a system of subordination between the States: principles of right are also necessary. But the revolutionary mysticism of force was reborn in Europe after 1848 and especially after 1870. The causes of that rebirth are multitudinous. It was the increase of riches which permitted all European States to increase their armies and their fleets. It was the perfecting of arms which gave the European States a decisive superiority not only over the barbarous people of Africa, but over the civilised States of Asia, like Persia or China. It was Germany who triumphed in 1870, thanks to a return to the strategic and tactical methods of the Revolution, which had been abandoned after 1815. It was the unlimited competition of armaments, Colonial rivalry in Africa, the struggle for influence in Asia, which set all the Great Powers of Europe at each other's throats, and to a certain extent carried away the United States. In less than half a century that great movement of

passions and interests had ended by creating in Europe, Africa, and Asia situations of which force was the support, situations outside all principles of universally recognised right. In Europe it was the situation created by the Treaty of Frankfurt and the binding more or less closely together of all the Great Powers, thanks to the interplay of alliances. In Southern Europe it was the troublous situation of the Austrian Empire and the small Balkan States and the last provinces of the Turkish Empire. In Asia it was the position of Turkey, China, and Persia on the one side, and the European Powers, especially England and Russia—to which towards the end of the century Japan was added—on the other. Increasingly the European Powers imposed treaties on all the States of Asia by force, treaties which in effect made them mere masked protectorates or limited their sovereign rights with no other justification than the interest of the strongest Power.

Imperialism, which has become so popular in the Great European States and in the United States since 1895, has expressed the joyous conviction that Europe and Northern America have the right to dominate the world, because they are the strongest. The world was subjugated by the growing pressure of force which could be measured from year to year by the increase of the American Fleet, and the European armies and fleets, and the army and fleet of Japan. That growing pressure resulted in an explosion, the World War, and the revolutions which succeeded it. What were the effects of that explosion? The military power of three Empires—Russia, Germany, and Austro-Hungary—was destroyed. Even the victorious Powers came out of the conflict much enfeebled. The Turkish Empire disappeared. Asia, feeling that the strength of Europe was diminishing, began to revolt. A sudden change comparable to that which had taken place after 1815 was produced in Europe. For a moment Europe felt how dangerous it would be for her to count only on the increasing pressure exercised by force to maintain order in the world. It was necessary to leave rather more play to the liberal forces, to employ the help of clearer, more precise, and juster principles of right.

The League of Nations is the result of this new state of mind. It is nothing but an effort which resembles in its grand outline that made by the Restoration; but it is an attempt on a grander scale, and with more directors, to find for the world an order founded a little less upon force and a little more on right than was the order existing before 1914. It is for that reason that the China-Japan conflict justly causes anxiety to a part of European and American opinion. Is the old malady of the West—the mystery of force—about to reappear in the Far East and react upon Europe, where it originated, and upon America? Japan is one of the Great Powers of the world, one of the pillars of universal order. If it is not a completely Western Empire, it seems to have known how to fuse its ancient

Asiatic traditions with the most dynamogenous ideas of the West. It is sufficiently familiar with our mind to understand what we mean when we speak of war and peace. The friends of China are incontestably right when they affirm that the letter and spirit, both of the Covenant and the Pact of Paris, are in their simplicity sufficiently clear to exclude all misunderstanding. Japan was not obliged to accept either the one or the other: and when she had accepted them Europe had the right to suppose that she agreed with them. Europe and America were authorised, therefore, to count on Japan to limit the war and the revolution to the devastated zone.

Are we to conclude that they were mistaken? That conclusion would be an anxious one, especially at a moment when the mind of the world, upset by so many catastrophes, needs to call a halt and understand where the world is going. Basically, the disorder with which all the continents are more or less struggling to-day is the outcome of a mistake which Europe made after 1870 as to the useful and legitimate limits of the employment of force. If Japan falls into the same mistake just as Europe is endeavouring to disengage herself from the ruins caused by that mistake, is it not to be feared that the European effort will become totally, or to a great extent, useless?

That fear explains those favourable currents of opinion towards China which exist in Europe and America, despite all the excesses of which the Chinese Revolution has been guilty and all the reproaches which can well be made to her. For those who look to the future it is not order in Japan or the Chinese Revolution or the peace of the Far East which is at stake; but the letter and spirit of the Covenant and the Pact of Paris. They seem clear and precise. And now the actions and theses of one of the greatest World Powers has put all once more in question. Radical divergences are showing themselves where agreement seemed to be definitely established.

It is obvious that Japan made a mistake either when she accepted membership of the League of Nations and signed the Kellogg-Briand Pact or when she started out on the Manchurian adventure, which might produce a great war capable of ruining China and Japan and so finally accomplish the confusion of the world. Besides, that facility of involving herself in inextricable contradictions is not only a weakness of Japan. More or less all the Western States sin from the same weakness. And that is what makes the present situation so agonising. It is obvious that the world cannot emerge from its present confusion if the Great Powers do not agree on the most important questions, above all on the question of peace or war, which is the most important of all. But how can they come to an agreement if such grave misunderstandings are so easy? One must never despair of the future. But it is obvious that even the most confident minds are being put to a hard proof.

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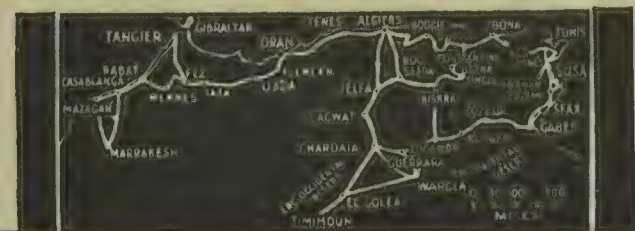
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CHRISTMAS SUGGESTIONS.

A NOVEL idea for a Christmas gift which will delight stamp-collectors of all ages has been introduced by Selfridges, Oxford Street, W., this season. There may be bought a Christmas-card which may cost anything you choose from 6d. to £50. The inner pages of the card are blank, ready to be filled with postage stamps, whatever the individual collector desires. An expert is on the spot to give advice. This novel gift is easy to send, easy to buy, and will give real delight to philatelists of all ages.

For the clever needlewoman with a host of Christmas presents to give, the numerous Courtauld fabrics will solve many problems in an easy and inexpensive way. Blouses, children's frocks, and pretty lingerie can be made from "Courcain" and "Courgette," which are obtainable in the loveliest colours, while the printed



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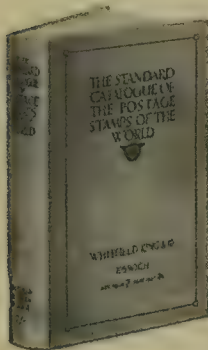
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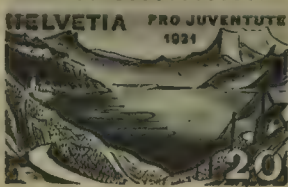
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THE Swiss stamps "for the children," issued in support of the "Pro Juventute" foundation each year in time for the Christmas season, are devoted to views this year. But they are not such lovely coloured miniatures as the Alpine studies by Francois Gos and Edouard Boss of two years ago. Three of the new series are by Eugen Jordi, and they depict a view from Punt Muragl over the lakes of St. Moritz and Silvaplana, with the peaks of the Upper Engadine in the background (5 centimes); the Wetterhorn viewed from Grindelwald (10 centimes); and mountain vineyards near Vevey, with Lake Geneva and the Dent du Midi in the background (20 centimes).



1. SWITZERLAND: MOUNTAIN VINEYARDS NEAR VEVEY ON THE "CHRISTMAS" STAMPS FOR CHILD-WELFARE.

On the highest value (30 centimes) is a composite picture by the painter, Matter, showing a portrait of Alexandre Vinet, scholar, theologian, and literary critic, and one of the pioneers of the Vaud Free Church. His poetic features are presented boldly in the foreground, set against a picturesque glimpse of Lake Geneva, showing the Isle of Salagnon.

The annual charity series from Germany consists of four finely-engraved views this year. On the 8 pfennig green is the famous Zwinger of Dresden, now a museum; the 15 pfennig carmine pictures the Town Hall at Breslau; old Heidelberg, with its castle, figures on the 25 pfennig blue; and the Holstein Gate at Lubeck on the 50 pfennig brown.



3. CHINA: THE FIRST OF THE NEW SUN YAT SEN STAMPS APPEARED ON HIS BIRTHDAY ANNIVERSARY.

Canada's new 10-cent stamp in olive green brings a portrait of Sir George Etienne Cartier, a former Premier of Canada and one of the builders of the Dominion. He has not been pictured on Canadian stamps before, but his historic namesake, Jacques Cartier, the discoverer of Canada, appeared on some of the earliest Canadian stamps, 1855-59.

On Nov. 12, the anniversary of the birthday of the late Dr. Sun Yat Sen, the first two denominations of a new set of Chinese stamps appeared, bearing a portrait of this leader of the revolution against the Celestial Empire. In due course the whole of the current series of Chinese stamps will be replaced by stamps of the new portrait type.

Portugal has issued a set of six stamps, the design of which has been spoiled by poor printing, to celebrate the fifth centenary of the death of Nuno Alvarez Pereira, a hero of the Battle of Aljubarrota and the War of Independence. A single key-plate appears to have served for all, the values being added by an overprint plate. They are 15 centavos black, 25 centavos green, 40 centavos orange, 75 centavos carmine, 1 escudo 25 centavos blue, and 4 escudo 50 centavos brown.



4. PORTUGAL: 1 COMMEMORATING A HERO OF HER WAR OF INDEPENDENCE.

France continues to try to tempt stamp-collectors to help reduce her National Debt, the latest effort being three current Sower-type stamps overprinted "Caisse d'Amortissement," and surcharged with the supplementary charge representing the non-postal contribution. Thus we get 40 centimes olive green + 10 centimes, 50 centimes lilac + 25 centimes, and 1 franc 50 centimes red + 50 centimes. The young Maharaja of Travancore was invested with full ruling powers and the Regency terminated in November. The ceremony of investiture was accompanied by a little set of three stamps which are rather crude native productions in imitation of the popular pictorial issues of other countries. The 6 cash yellow-green and black depicts the Sree Padmanabhaswamy Temple. The 10 cash blue and black shows the Maharaja's chariot drawn by six horses. The highest value, 3 chukrams purple and black, shows the Travancorean arms with elephants as supporters, and inset is a small oval portrait of the young ruler. In contrast to these native-made stamps, the 1/2-anna pictorial of Jaipur comes from the Imperial Government's Security Press at Nasik in a new shade of red-brown and black. It depicts the chariot of the sun-god Surya. Some of the new issues for Newfoundland are illustrated on another page.



6. JAIPUR: THE CHARIOT OF THE SUN-GOD SURYA.

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THE WORLD OF MUSIC.

BEECHAM, ELGAR, AND DELIUS.

SIR THOMAS BEECHAM was in good form conducting the London Symphony Orchestra in Monday's concert at the Queen's Hall in a programme which was a mixture of sentiment and rococo decoration. The sentiment was supplied by Delius's "In a Summer Garden," which is one of those short, descriptive pieces for orchestra which, in my opinion, show Delius's talent to much better effect than more grandiose works, such as the "Mass of Life." Sir Thomas Beecham always excels in obtaining the delicacy and refinement of phrasing needed by music such as this; and, indeed, Delius has no finer interpreter of his music anywhere in Europe than Sir Thomas Beecham. There is a good deal of sturdy rhetoric and declamation in Sir Edward Elgar's Symphony No. 1 in A flat, but there is sentiment also, particularly in the slow movement. Elgar's second symphony is generally conceded by musicians to be the superior of the two, and neither, to my mind, is of such high quality as his "Falstaff" tone-poem or the "Enigma" Variations; but Sir Thomas Beecham rounds off the corners of the first symphony and softens its contours very effectively, so that it is a much less blatant work at his hands than under some others'.

It is a long time since Richard Strauss's opera "Ariadne" (in which Molière's comedy, "Le Bourgeois Gentilhomme," was incorporated), was introduced to London by Sir Thomas Beecham, and it was interesting, therefore, to hear Strauss's suite arranged from "Le Bourgeois Gentilhomme" music played by the London Symphony Orchestra under Sir Thomas. This suite reveals the rather flashy side of Strauss's talent, but, like all his music, it is extremely skilful and ingenious. The opera "Ariadne" itself was more interesting, and perhaps Sir Thomas Beecham may give us an opportunity of hearing it again one day in its revised form.

THIBAUD AND THE B.B.C. ORCHESTRA.

At the last B.B.C. Symphony concert at the Queen's Hall, the soloist was the famous French violinist, Thibaud, who was to have played Bach's Concerto No. 1 in A minor, but played instead Bach's Concerto No. 2 in E major for violin and strings.

Although Thibaud was not in his best form—for his intonation was uncertain and his tone occasionally scratchy and thin—he is a violinist whom one cannot fail to hear with pleasure. He has that indefinable quality we call style. Every cricketer knows what style is in a batsman. The most stylish batsman may not make the most runs, and he may not be the most reliable, and he even may not be quite so good a cricketer as one whose style is inferior, but there is an artistry in his performances which is extraordinarily enjoyable—and this is the case with Thibaud. We have several good violinists in this country, but I do not remember one who has the delightful style of Thibaud. As a musician, one might criticise his performance of the Bach E major concerto rather severely. These French musicians, whether violinists or pianists, are not particularly good in classical music, in spite of the fact that classicism is exactly the quality they would claim to understand. I have found their playing of Mozart and Bach generally to be either dry and formal or sentimental. Thibaud inclines to the sentimental, and his playing of the Andante was lacking in the purity and simplicity which this sort of music demands and which it receives at the hands of artists such as Artur Schnabel among pianists and Adolf Busch among violinists.

The first part of the programme consisted of Haydn's delightful Symphony No. 103 in E flat, which Sir Henry Wood conducted with sympathy and a lighter touch than usual, which was very welcome. Delius's "Song of the High Hills" was the final item, in which a selection of the National Chorus, trained by Mr. Stanford Robinson, sang with excellent effect. Here we have descriptive music in full sway, and this is an example of what some of Delius's admirers claim to be musical landscape painting. There is a certain truth in this comparison, but it is landscape painting in which all the colours are swimming together and all the outlines blurred in mist. Some people like these effects, others prefer more contour, both in painting and in music. I am one of the latter—and therefore am not particularly sympathetic to Delius's music.

W. J. TURNER.

Apollinaris is well known as an excellent table water and a perfect accompaniment to lemon squash, lime juice, or spirits. It is now obtainable with a

patent stopper which enables the larger-sized bottles to be recorked and used again and again like a syphon. This special porcelain stopper is supplied free of charge with each order for one dozen bottles or over. Apollinaris water serves the double purpose of being a pleasant refreshing beverage and also promoting normal digestion and aiding general good health.

Crackers, whether designed for useful or ornamental purposes, are always an essential part of Christmas. Messrs. Tom Smith and Co., Ltd., have, as usual, an excellent range of them and of novelties for all tastes and purses. The pleasure that crackers give, especially at children's parties, establishes that air of festivity which is such an integral part of the season. The "Artistic Crackers for Table Decoration" are almost too beautiful to be pulled! They are made up of glowing red and gold tissue, with prominent red flowers. "Tom Smith's Magician's Hat" is a very amusing production, designed to be the centre of attraction at children's parties that aim at going with a swing. One attractive present follows another, as the young magician pulls the magic string, ending with a display of flags and a flutter of paper streamers. Another delightful table decoration is provided by the "Basket of Roses," which, when the blooms are plucked, give an unexpected report, and reveal head-dresses, powder-puffs, looking-glasses, and other presents in the "stems" of the flowers. The "Happy Hour" series of monster crackers is a special feature of Tom Smith's list, while their "Smash and Grab" crackers contain, appropriately, imitation jewels.

"Whitaker," the invaluable, is now out in its 1932 form, and it need hardly be said that it is as thorough as ever. It has been issued at the present moment in order that it may be available for transmission overseas before the end of the year, which is all to the good in view of the many changes brought about in the work as a result of the formation of the National Government and the consequent General Election. In the volume are included the Cabinet and the members of the new House of Commons; and there are, of course, all the familiar and very valuable features. The index has again been enlarged, and now consists of 140 columns, containing over 20,000 references. The orange paper cover edition of 640 pages is sold at 3s.; the red-and-green cloth cover edition of 960 pages, at 6s. Very few individuals indeed, and no libraries, can do without it.

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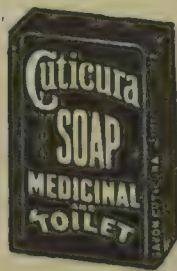
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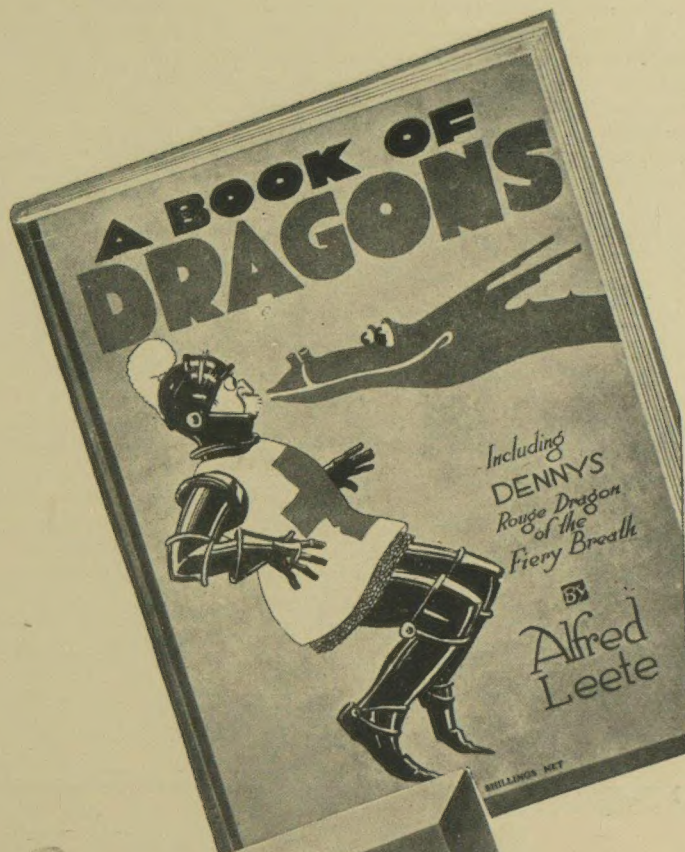
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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

THIS year has been particularly fortunate for British cars. Many records held by other makers have been swept aside and are now held by English motors. Even that constantly attacked run from Durban to Johannesburg has again been broken. The previous record stood at 10 h. 42 min. for this trip, but, without any special preparation for the occasion, a Wolseley "Hornet" two-seater has reduced the time for the journey by 12 min. to 10½ hours. It is very interesting to note how this happened, as the occasion well illustrates the excellent average road speed at which the modern car travels in its ordinary touring, without any special preparation. One day, a Mr. E. J. Bell, in an ordinary standard pattern two-seater Wolseley "Hornet," accompanied by his wife, drove from Johannesburg to Durban on a holiday run. On arrival at the latter town these motorists realised that their running time amounted to less than 11 hours. Everybody said that was wonderful, as the existing record for the journey stood at 10 h. 42 min. This fired the couple to attack the record on their return home trip. So they loaded up their Wolseley "Hornet" with the holiday luggage, spare tins of petrol and oil, a large tent, camp chairs, blankets, and the usual paraphernalia of camping holiday-makers, and set off. Despite this heavy load, Mr. and Mrs. Bell had no difficulty in reducing the time for this run from Durban to Johannesburg to 10½ hours.

New Lanchester Fluid Flywheel. No one should say to-day that English cars are not large enough for comfortable travelling in any part of the world. I wish those who do not think that British motors have enough power would take a trial run on the new 15-18-h.p. Lanchester saloon, priced, complete with full, comfortable equipment, including cigar-lighters, at £565. It is fitted with the famous Daimler transmission system, with hydraulic clutch or fluid flywheel, and the Wilson Armstrong-Siddeley pre-selective gear-box, so it is actually a gearless car in practice, with four speed ratios to choose from when encountering freak roads. I drove 100 miles on this Lanchester, and its six-cylinder engine swept the distance away in effortless running at speeds varying from a mile an hour up to 78 miles an hour on a gently descending gradient on top gear. I climbed hills that frighten most folk into fumbling their gear changes—

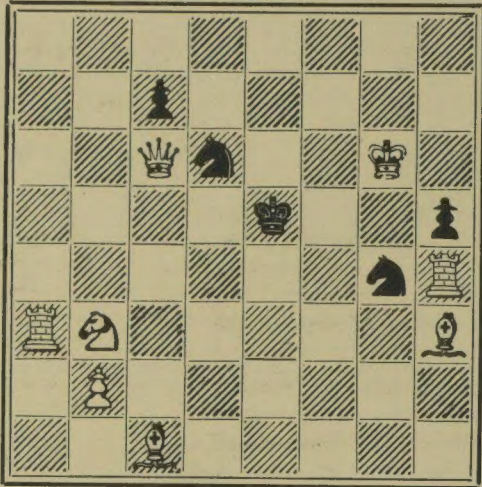
[Continued in Column 3.]

CHESS.

CONDUCTED BY ERNEST IRVING.

TO CORRESPONDENTS.—Letters intended for this department should be addressed to the Chess Editor, "The Illustrated London News," 346, Strand, W. C. 2.

PROBLEM No. 4094. By E. M. GUEST (CHATHAM ISLAND).
BLACK (5 pieces).



WHITE (8 pieces).
[In Forsyth Notation: 8: 2p5; 2Qs2Kt; 4k2p; 6sR; RS5B; 1P6; 2B5.]
White to play, and mate in two moves.

A YORKSHIREMAN IN CANADA.

The following dark deed was done in a Canadian Y.M.C.A. to a gentleman from Huddersfield who penetrated as far as Montreal some seventy years since. The winner was a big noise among the C.Y.M., in fact, he conceded the QR, though the absence of that piece did not affect the game or the result.

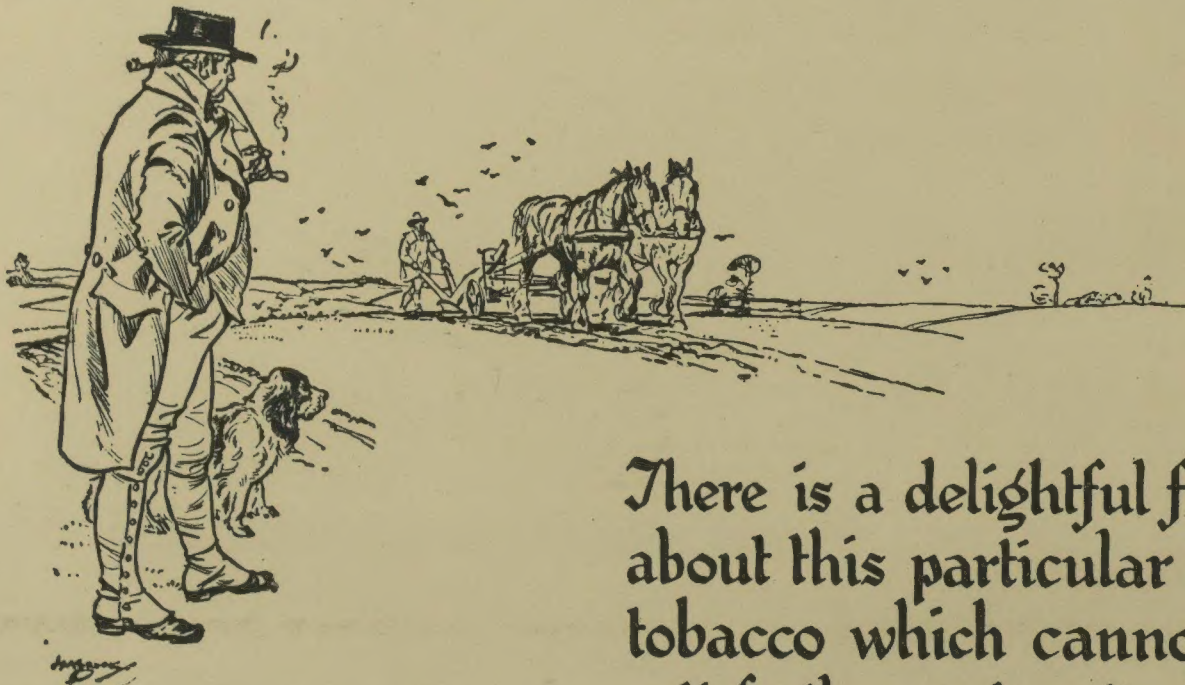
WHITE (J. Watkinson.)	BLACK (W. Scott.)	WHITE (J. Watkinson.)	BLACK (W. Scott.)
1. PK4	PK4	8. Kt×P	BK2
2. KtKB3	KtQB3	9. QO3	Castles
3. BB4	PKR3	10. QKt6	
He wants to play the Two Knights' Defence, but tries by this bad move to avoid the KtKt5 variation.		An unchristian act, coveting the KRP.	
4. PQB3	KtB3	10. PQ4	
5. PQ4	P×P	Intending to meet 11. B×P by Q×B.	
6. PK5	KtR2	11. Kt×P!	P×Q
— PQ4 would be better, but he is tempted by the bolting-hole he has made at h7.		12. Kt×Bch	KR1
7. Castles P×P		13. Kt×P mate.	
They do not do things like that in Huddersfield now, since Mr. Atkins went to live there.		In the true spirit of a C.A., White lifts from his opponent the responsibility of the unlucky thirteenth move. It is said that Mr. Scott forthwith joined the R.A.O.B. or possibly it was the K.K.K.	

nasty little oblique rises suddenly emerging after rounding corners—as simply and smoothly as if they were as flat as pancakes, the fluid flywheel nicely adapting itself to provide the correct gear, together with the pre-selective ratios.

This new Lanchester has excellent acceleration, as, using the silent automatic gear change, the driver can reach 70 miles an hour from zero inside a minute on an average level road. With this at one's command, it is possible to tour at a very high average road speed. I found myself travelling between 50 and 60 miles an hour on open clear roads as soon as the accelerator pedal was only a quarter depressed, so quick is the pick-up. Equally satisfactory are the brakes, as the Dewandre vacuum servo decelerates this car as rapidly at high speeds as at low ones, in yards per miles per hour. Therefore, if one is driving at 60 miles an hour, 60 yards is sufficient to halt. The reason for this excellent safety as far as braking is concerned is that the driver has the advantage of using brakes, gears, and engine all together to stop the car. In fact, one could put in the reverse in an emergency, but it is not a practice to recommend, although it has been done at 40 miles an hour and the mechanism was unharmed. With the pre-selective gear-box, one always places the finger-lever on second gear when in fourth, or top, ratio, so that one quick depression of the clutch pedal changes down into this low ratio to act as an extra brake if needed. Steering is light, the engine runs quietly at high speeds, and the springing is very comfortable when the car is well loaded.

On Jan. 1, new regulations come into force about springs, rear reflecting mirrors, and safety-glass wind-screens. This new 15-18-h.p. Lanchester complies with all the official demands. I visited a friend at Wargrave-on-Thames in this Lanchester saloon. "Hullo!" he said, peering at the car, "that looks like £900 gone West." I think that is the best unsolicited testimonial any carriage can receive, especially when you know the price to pay is very much less than that which the critic expected.

By the way, the White Hart at Wargrave is one of those delightful old hostelrys which seem to welcome you equally in these spring-like winter days as in blazing June. Also mine host is an enthusiastic motorist. The picturesque route is via Henley, taking that acute hairpin turn immediately before coming to Henley bridge from Maidenhead, on the left-hand side after descending White Hill.



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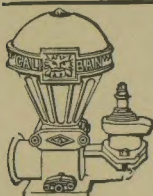
AT the Paris Offices of "THE ILLUSTRATED LONDON NEWS," "THE GRAPHIC," "THE SPHERE," "THE SKETCH," "THE TATLER," "THE BYSTANDER," "BRITANNIA AND EVE," "THE ILLUSTRATED SPORTING AND DRAMATIC NEWS," 65 and 67, Avenue des Champs Elysées, and at Berlin, 32, Kurfürstendamm, there is a comfortable Reading Room where current and back copies of all the "GREAT EIGHT" publications may be read. In addition, advice and information will gladly be given free of charge on hotels, travel, amusements, shops, and the despatch of packages to all countries throughout the world.

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